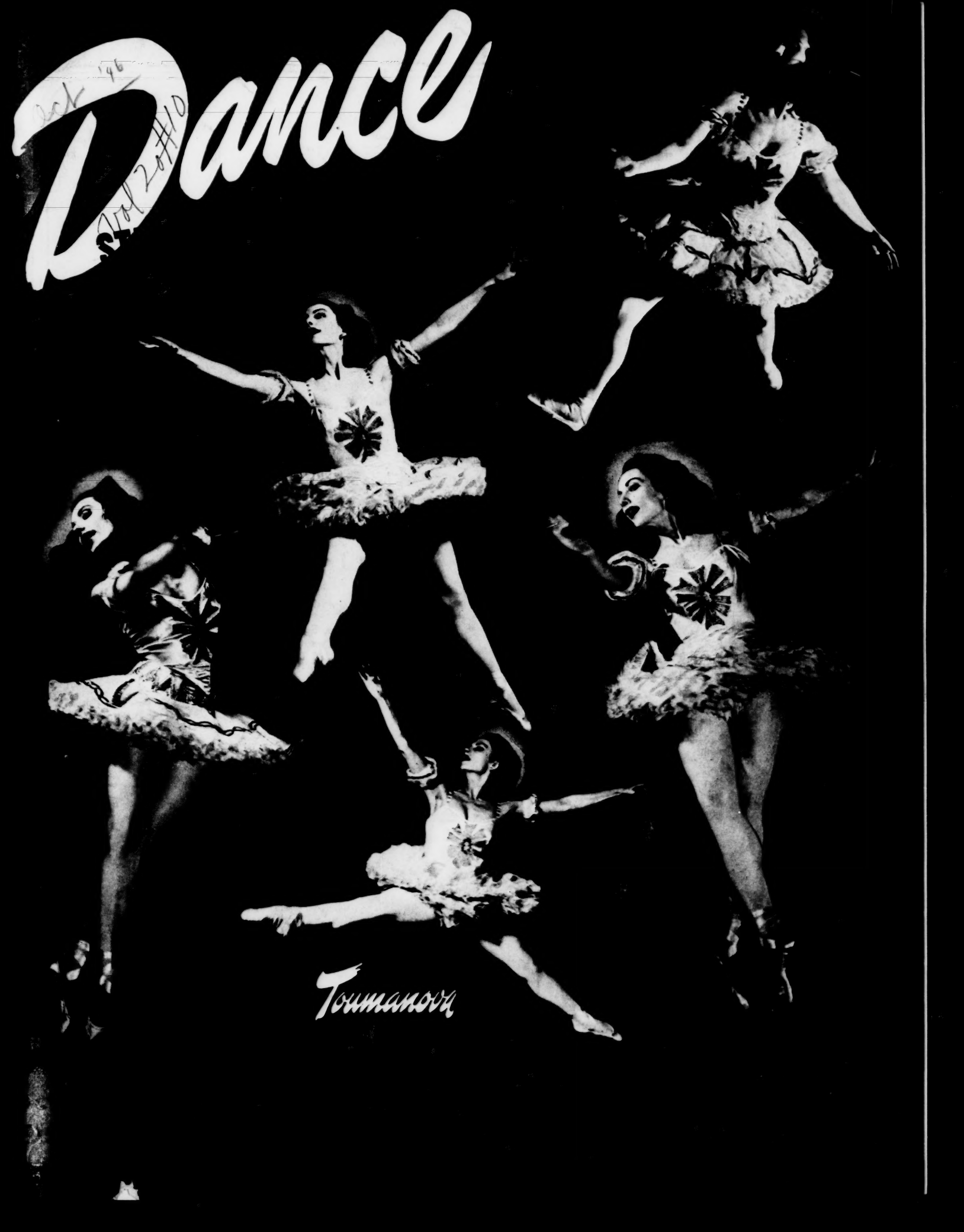
Dance



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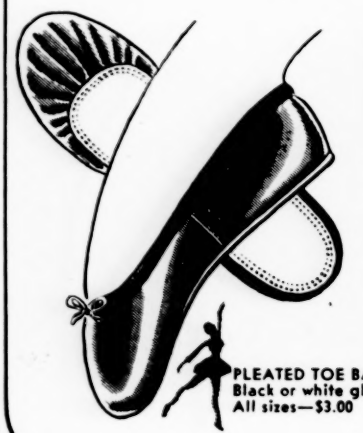

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Dance CALENDAR

OCTOBER

Ballet

BALLET RUSSE DE MONTE CARLO. Sept. 4-15 at City Center.

ORIGINAL BALLET RUSSE (incorporating Markova-Dolin Ballet). Sept. 29-Oct. 23 at the Metropolitan Opera House.

BALLET THEATRE Sept. 30-Nov. 2 at the Broadway Theatre.

Concerts

CENTRAL HIGH SCHOOL OF NEEDLE TRADES, 235 W. 24th St. Sept. 28—Maria Teresa Acuna and Frederico Rey. Oct. 26—Merce Cunningham, Jean Erdman and Yuriko Amemiya.

YMHA, 92nd St. & Lex. Ave., Nov. 2—Pearl Primus.

Musicals

ANNIE GET YOUR GUN, Imperial Theatre. "Cowgirl" musical with Lubov Roudenko and Daniel Nagrin. Choreography by Helen Tamiris. Music by Irving Berlin.

CALL ME MISTER, National Theatre. Revue about ex GIs with dances by John Wray for Maria Karnilova, David Nilo and cast. Music by Harold Rome delivered by Betty Garrett and Lawrence Winters.

CAROUSEL, Majestic Theatre. The New England version of Liliom with Betta Striegler in Agnes de Mille's dances.

OKLAHOMA! St. James Theatre. Now three years old. Agnes de Mille's dances.

SHOW BOAT, Ziegfeld Theatre. Pearl Primus and Claude Marchant dance to Jerome Kern's music and Helen Tamiris' choreography.

SONG OF NORWAY, Broadway Theatre. Operetta based on Grieg's life and music. Dorothie Littlefield dances.

THE RED MILL, 46th St. Theatre. Victor Herbert's famous musical. Eddie Foy Jr. stars.

THREE TO MAKE READY, Broadhurst Theatre. A revue starring Ray Bolger with Harold Lang and Jane Deering.

Ice Shows

ICELAND RESTAURANT. "Alice in Wonderland", starring Baby Voorhies.

ICETIME, Center Theatre. Sonja Henie—Arthur Wirtz show with choreography by Catherine Littlefield

IRIDIUM ROOM, St. Regis Hotel, opening October 3 — Ice Show, starring Carol Lynne.

Night Clubs

CASCADES, Hotel Biltmore. Jane Pickens headlines the show.

CARNIVAL. Miriam Lavelle, acrobatic dancer.

EL CHICO. Trio Gitano, Mexican flamenco dancers.

GLASS HAT, Belmont Plaza Hotel. Kathryn Duffy Dancers in "The Magazine Girl," dancing revue.

HAVANA-MADRID. Carmen and Orlando, rumba team; Muguet and Albaica, flamenco dancers.

LATIN QUARTER. Ted Lewis and revue.

PERSIAN ROOM, Hotel Plaza. Reopens September 26 with The De Marcos.

RIVIERA. Henny Youngman. Copsy and Ayres, modern dance satirists.

Movie Houses

CAPITOL. Paul Whiteman headlines stage show. Margaret Whiting featured.

HOLLYWOOD. "Night and Day" with Milada Mladova, George Zoritch, Adam and Jane Di Gatano.

RADIO CITY MUSIC HALL. On stage, Ravel's "La Valse" with Rabana Hasburgh and Charles Laskey. Corps de Ballet and Rockettes in dances by Florence Rogge and Russell Markert.

REPUBLIC. "Specter of the Rose" with Ivan Kirov and Viola Essen dancing the choreography of Tamara Geva.

ROXY. "Three Little Girls in Blue" with Celeste Holm and Vera-Ellen. On stage: Hildegarde; Eleanor Teeman, tap dancer; Gae Foster Roxyettes.

On Tour

BALLET FOR AMERICA. Sept. 16, Montreal, Quebec, His Majesty's Theatre; Sept. 26, Schenectady, N. Y., Empire Theatre; 27-28, Baltimore, Md., Lyric Theatre; Oct. 1, Wilmington, Playhouse; Oct. 2, Roanoke, Va., Academy of Music; 4-5, Norfolk, Center Theatre; 9-10, Washington, D. C., Lisner Auditorium.

BALLET RUSSE de MONTE CARLO. Sept. 17-24, Chicago Opera House; Oct. 1-2, Cincinnati, Taft Auditorium; Oct. 3, Evansville, Ind., Coliseum; 4-6, St. Louis, Kiel Auditorium Opera House; 7-8, Louisville, Memorial Auditorium; Oct. 9, Dayton, Ohio, Memorial Hall; 10-13, Detroit, Masonic Auditorium; 14-15, East Lansing, Mich., Michigan State College Auditorium; 17, Gary Indiana; 19-20, Milwaukee, Pabst Theatre.

LUTE SONG. Opens Sept. 16, Chicago, Studebaker Theatre.

ICE CAPADES. Sept. 5-26, Pittsburgh, Gardens; Sept. 27-Oct. 13, Cleveland, The Arena; 14-31, Philadelphia, The Arena.

ICE CYCLES. Oct. 3, Dallas, State Fair Grounds; Oct. 23, Fort Worth, Will Rogers Coliseum.

SKATING VANITIES. Sept. 16-25, Grand Rapids, Mich., Civic Auditorium; Sept. 27-Oct. 6, Chicago, Stadium; 8-13, Flint Mich., Municipal Auditorium; 15-27, Milwaukee, Auditorium.

Folk Dancing

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COUNTRY DANCE SOCIETY, Dalcroze School of Music, 130 W. 56 St. Thursdays 7:30-10:30 p.m.

SQUARE DANCING, YWCA, Lexington Ave. & 53 St. Thursdays 8:30-11:30 p.m.

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Dance

LONDON . . .

Les Ballets des Champs Elysées is presenting its second London season in six months at His Majesty's Theatre during September. Jean Cocteau's "Le Jeun Homme et la Mort," with choreography by Roland Petit, will have its London premiere. Also tentatively scheduled for London is "Le Bal des Blanchisseuses" with scenario by Boris Kochno and dances by Petit . . . In November Mme. Adeline Genee, President of the Royal Academy of Dancing, will receive the London University's honorary degree as Doctor of Music. She is the first dancer to receive this distinction . . . Lucia Chase, Administrative Director of Ballet Theatre, was made a member of the grand council of the R.A.D. during her recent visit to London...Ballet Rambert recently celebrated its twentieth anniversary . . . Sadler's Wells Ballet will return to Covent Garden for a fall season after its visit to the Volksoper, Vienna . . . Addressing a film show sponsored by the London Archives of the Dance, Anthony Tudor announced his intention of having all his own ballets filmed in detail.

CANADA . . .

The London Little Theatre (London, Ontario) and the University of Western Ontario collaborated to produce Middleton's "The Changeling," with decor by Norris Houghton of Theatre, Inc. Beatrice Straight, president of Theatre, Inc., and Lincoln Kirstein attended the opening, and the play is being considered for a Broadway revival . . . Toronto Civic Theatre Association is moving into the Hart House Theatre, and plans eight productions of drama, opera and ballet this winter ...Montreal's Babs Heath is home from an extensive tour with the U.S.O. . . . Canadian Concerts and Artists recently presented Vera Nemtchinova and Igor Youskevitch to Canadian audiences.

NEW YORK . . .

The first direct word from Mary Wigman in Germany since the beginning of the war has been received by friends in New York. She is living in Leipzig and running a small school there. She writes, "Hard life, but wonderful to be alive, after all" . . . Valerie Bettis is on a two-month tour of South America. She will return in November to start rehearsals on "Unidentified Lady" for Ballet Russe de Monte Carlo...Trudy Goth and Henry Schwarze are principal dancers for the new musical, "Yours Is My Heart." Mr. Schwarze is also choreographer...Foster Fitz-Simons is finishing a novel about the tobacco country near Durham, N. C., for Rinehart, Inc. His last work was a play, "Into the Sun" . . . Lisan Kay recently played the role of Azuri in "The Desert Song" with the St. Louis Municipal Opera and at the Shubert Theatre in Toronto ...Maria Gambarelli has flown to Paris to stage choreography for the Opera Comique. Jean Guelis returns there as star of the Opera Ballet at the close of his Roxy engagement ...S. Hurok has announced that the Stratford-on-Avon Festival Company, English Shakespearean group, will tour the U. S. this fall...Winners of the third annual Donaldson Awards, sponsored by Billboard, have been announced. Robert Edmond Jones won "best scenic" and "best costume" in the musical branch, and George Abbott received an award for musical direction of "Billion Dollar Baby." Voted "bests" in the song and dance classification were Ray Bolger, Betty Garrett, Jules Munshin, Tom Helmore and Pearl Bailey. Joan McCracken was selected "best danseuse" and Jerome Robbins contributed "best dance direction" according to the poll.

SAN FRANCISCO . . .

The San Francisco Civic Ballet will do a complete version of "Le Coq d'Or" as part of the current San Francisco Opera season. William Christensen, back from a summer of staging ballets for the Greater Pittsburgh Light Opera Festival, will choreograph the work . . . Thelma Johnson Streat, young Negro painter who gave a surprise dance debut earlier this year, leaves in September to study tribal dances in the Queen Charlotte Islands . . . Janet Collins, former Katherine Dunham dancer, is in San Francisco working on a new repertoire with composer Ernest Bloch.

HOLLYWOOD . . .

Betty Garrett, star of "Call Me Mister," has been signed by MGM without the customary screen test . . . Gene Fowler and E. H. Griffith are asking Ray Bolger to do "The Legend of Sleepy Hollow"... Dick Barstow, creator of the jitterbug routine, "All the Cats Join In," for Walt Disney's "Make Mine Music," has been making the rounds of dance teachers' conventions presenting his novelty..."Up In Central Park" opened a 22-day run at the Hollywood Bowl on September 2 . . . Charles Baron has been signed as dance director for United Artists' "The Fabulous Dorseys," featuring the bandleader brothers . . . Samuel Goldwyn has purchased the screen rights for "Billion Dollar Baby." Vera-Ellen is scheduled for the lead .

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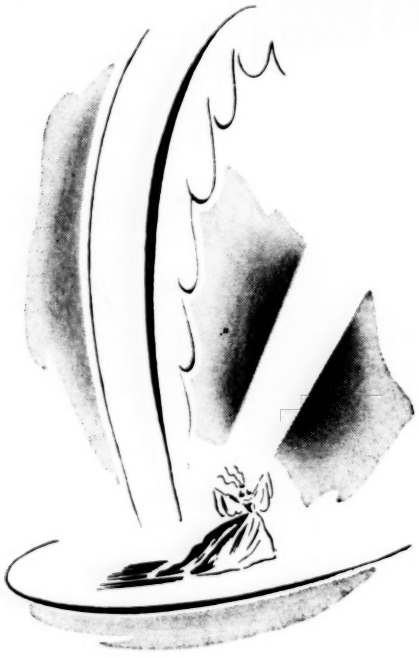

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Readers Write

Sirs:

I asked my American correspondent friend to send me a magazine about artistic and classical dancing, and received *Dance*. It is a fine thing that in America too, people have appreciated dance at its real value.

I think here in Holland there is still too much envy among dancers instead of a spirit of cooperation. Dancers do not know dancers in other towns and do not want to know them. Everyone who thinks he is able to dance opens a school. No examination or diploma is required. It is necessary that we create here an Academy of Dance, with perhaps, for the beginning, some foreign teachers and choreographers. Pupils should be educated in general branches of culture—music, art, history, language, *mise en scène*. I try to talk about these things among young artists here, but I am afraid these ideals cannot be realized for the moment.

From Walter Terry's article "A Campaign for Dance" I see that in America you have the same difficulties but much greater possibilities. I hope that with your publication you will make very large the circle of lovers of dancing.

EDITH SCHWARZ
The Hague, Holland

Sirs:

The lead-off paragraph of your August "Footnotes" column, regarding the ill-timed applause of uneducated dance audiences, should have been a featured article. When his public applauds any movement requiring the slightest technical skill, the artist is neither inspired nor flattered. I, personally, am highly in favor of that course in "dance appreciation."

MARIAN KIRK
Ithaca, New York

Sirs:

Cheers for Chapman! For years I've wondered if *I* were wrong about the weird clan that gathers on the opening night of a ballet season. His article, "Those Ballet Audiences!", has both verified my own impression and provided vast amusement for myself and friends.

JAMES WININGER
New York City

Dance

VOLUME XX October, 1946 NUMBER 10

Rudolf Orthwine, Editor and Publisher

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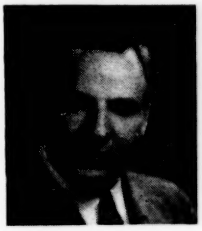
COVER: Tamara Toumanova was caught in this striking series of action shots while rehearsing for "The Loves of Pavlowa" in Hollywood. Photographs by Schuyler Crail — Picture Surveys, Inc. Story on page 19.

REPORTING ON THE BALLET



DANCE Magazine is happy to announce the addition of another outstanding writer to its growing list of contributors. Beginning with the September opening of the ballet season in New York, Edwin Denby will act as critic for Dance Magazine. As critic of the New York Herald Tribune in the absence of Walter Terry, Denby made an outstanding success with his dance column, and I am sure that his reviews in our magazine will constitute the answer to all those dance enthusiasts who look for unbiased dance criticism. Walter Terry will also continue with his monthly feature in Dance Magazine.

The coming ballet season, no doubt, will give us the answer to the question: How much has the public's interest in ballet increased in the last ten years? There are at present four ballet companies playing or scheduled to play up to December 22, beginning with Ballet Russe de Monte Carlo at the City Center, followed by the Original Ballet Russe at the Met, then Ballet Theatre at the Broadway Theatre and the Jooss Ballet at the City Center. During October, two companies will woo the ballet enthusiasts simultaneously — Lucia Chase's Ballet Theatre and Sol Hurok's Original Ballet Russe combination. The other groups which intend to play a New York season are Ballet for America, with Nana Gollner as prima ballerina; Foxhole Ballet, Martha Graham, Trudi Schoop, and several others who at the present have not yet announced the dates of their New York season.

Ten years ago when I was in the field with the Mordkin Ballet, such an array of dance attractions would have spelled financial fiasco. Of course, since that period, ballet schools have turned out a good number of well-trained dancers, new choreographers, designers and musical talent. Ballet Theatre helped bring ballet to the public in 1940 at the Center Theatre, and was followed by City Center presentations and many Broadway musicals which did their share by featuring ballet dance numbers. The Radio City Music Hall, which plays to more people in one month than all the ballet companies do in a year, and the Roxy, which stresses more modern dance, have both contributed to the popular appeal of dance. Ballet has possibly weaned away a portion of the theatre and moviegoing public, and it is to be hoped that this current avalanche of ballet will spell success for all those who present good shows governed by highly professional standards. With our increased ballet and dance coverage, we are now prepared to report all the latest developments in the field.

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REPERTOIRE (first 2 weeks): Sept. 30 (Opening) and Oct. 1: Interplay, Pillar of Fire, Pas de Deux, Fancy Free. Oct. 2: Romeo and Juliet, Les Patineurs (premiere), Pas de Deux, Interplay. Oct. 3: Waltz Academy, Pillar of Fire, Pas de Deux, Les Patineurs. Oct. 4 and 5 (mat.): Waltz Academy, On Stage, Pas de Deux, Fancy Free. Oct. 5 (eve.) and Oct. 6 (mat. and eve.): Romeo and Juliet, Les Patineurs, Pas de Deux, Interplay. Oct. 8: Swan Lake, Tally-Ho, Pas de Quatre, Les Patineurs. Oct. 9 and 10: Giselle (premiere), Three Virgins and a Devil, Interplay. Oct. 11: Swan Lake, Jardin aux Lilas, Pas de Deux, Tally-Ho. Oct. 12 (mat.): Swan Lake, Tally-Ho, Pas de Quatre, Les Patineurs. Oct. 12 (eve.): and Oct. 13 (mat.): Giselle, Three Virgins and a Devil, Interplay. Oct. 13 (eve.): Swan Lake, Jardin aux Lilas, Pas de Quatre, Tally-Ho.

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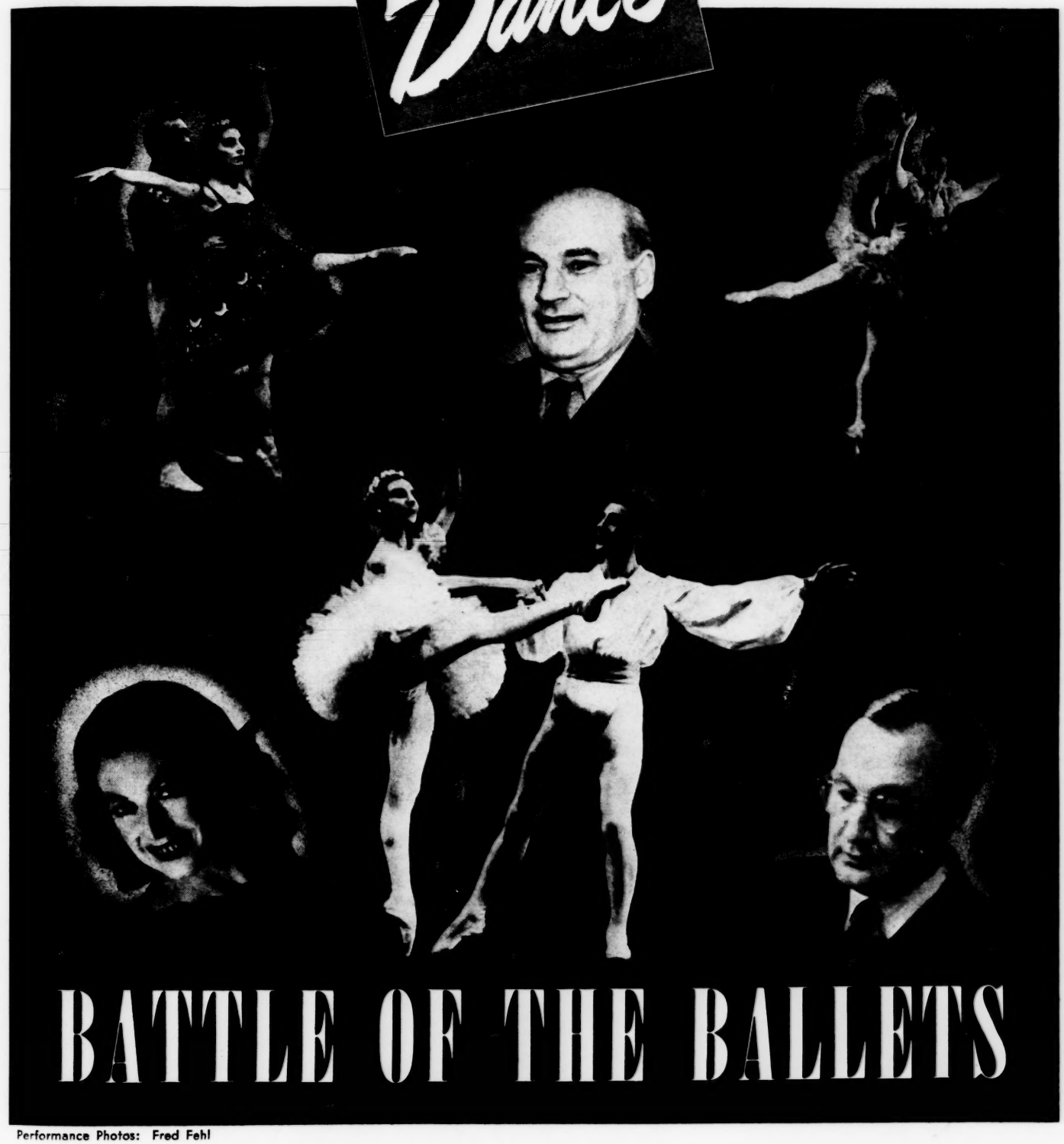


BATTLE OF THE BALLETS

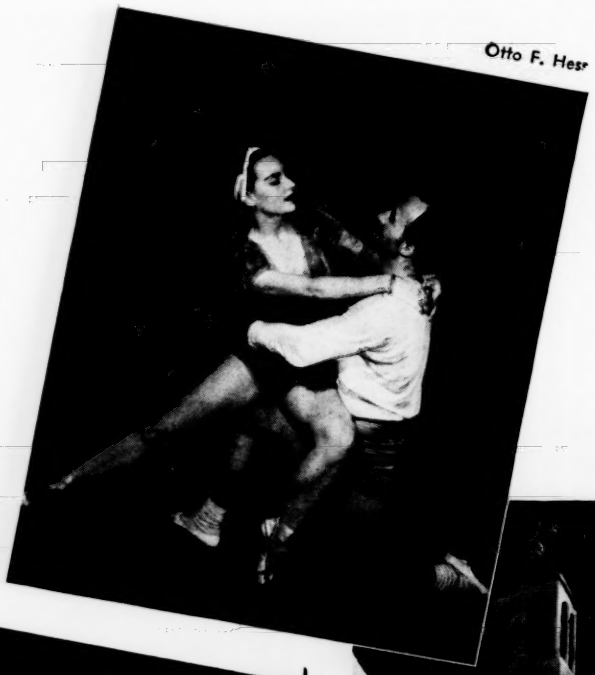
Performance Photos: Fred Fehl

Clockwise: Ballet Theatre's Lucia Chase, Alonso and Romanoff; S. Hurok; Ballet Russe de Monte Carlo's Danilova and Danielian, Sergei Denham. Center: Markova and Dolin of Hurok's Original Ballet Russe.

three major companies are bidding for terpsichorean honors and audiences

AFTER a summer of rumors, counter-rumors, intrigue and violent cries of "betrayal," there will emerge this fall three major American ballet companies, a foreign troupe and various small touring groups—all in a titanic Terpsichorean battle for America's attention and attendance. Most spectacular in number of dancers and size of repertoire will be S. Hurok's Original Ballet Russe, which combines Colonel W. de Basil's entire company with a number of former Ballet Theatre dancers, notably Alicia Markova, Anton Dolin and Andre Eglevsky. Comprising the repertoire of 150 works will be ballets from Colonel de Basil's company and the Ballet

International, plus standard classics and a new work, *Camille*, by John Taras. Hurok's season at the Metropolitan (September 29 to October 23) will practically overlap Ballet Theatre's run at the Broadway Theatre (September 30 to November 2). Ballet Theatre, under the co-direction of Lucia Chase and Peter Lawrence since its split with the Hurok management in early summer, will feature premieres of ballets by Jerome Robbins and Frederick Ashton, and its leading stars will be Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia Alonso and John Kriza. Sergei Denham's Ballet Russe de Monte Carlo, unruffled by the turmoil in other companies, preceded its national tour with a ten day



Otto F. Hess

Above: Ballet for America's Nana Gollner and Paul Petroff.

Below: "Paganini," from the Original Ballet Russe repertoire.

Above: Ballet Russe de Monte Carlo's stellar dancers, Alexandra Danilova, Frederic Franklin.

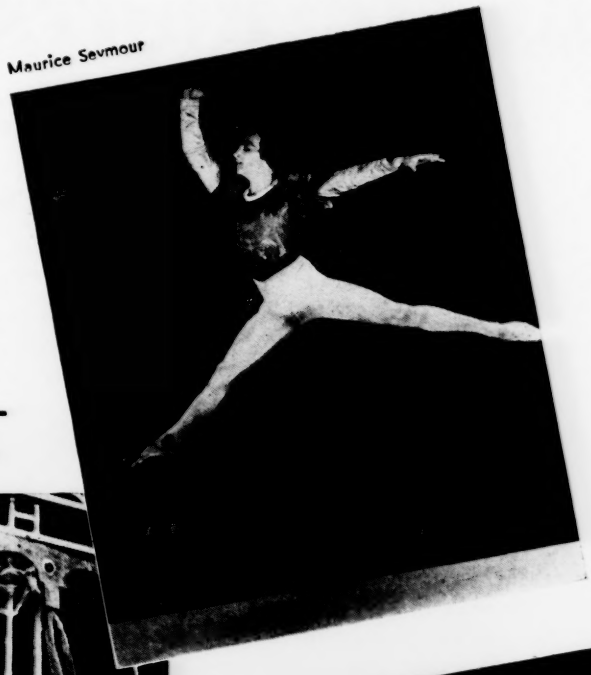
Alfredo Valente

Left: Markova and Dolin in scene from "Firebird."

season at the City Center September 4 to 15, with Alexandra Danilova and Frederic Franklin starring. On December 3, England's Jooss Ballet, not seen in America since before the war, will open a three week run at the City Center with old favorites like *The Green Table* and four premieres. Meanwhile, Ballet for America and Grant Mouradoff's Foxhole Ballet are solidly booked throughout Canada and the U. S.

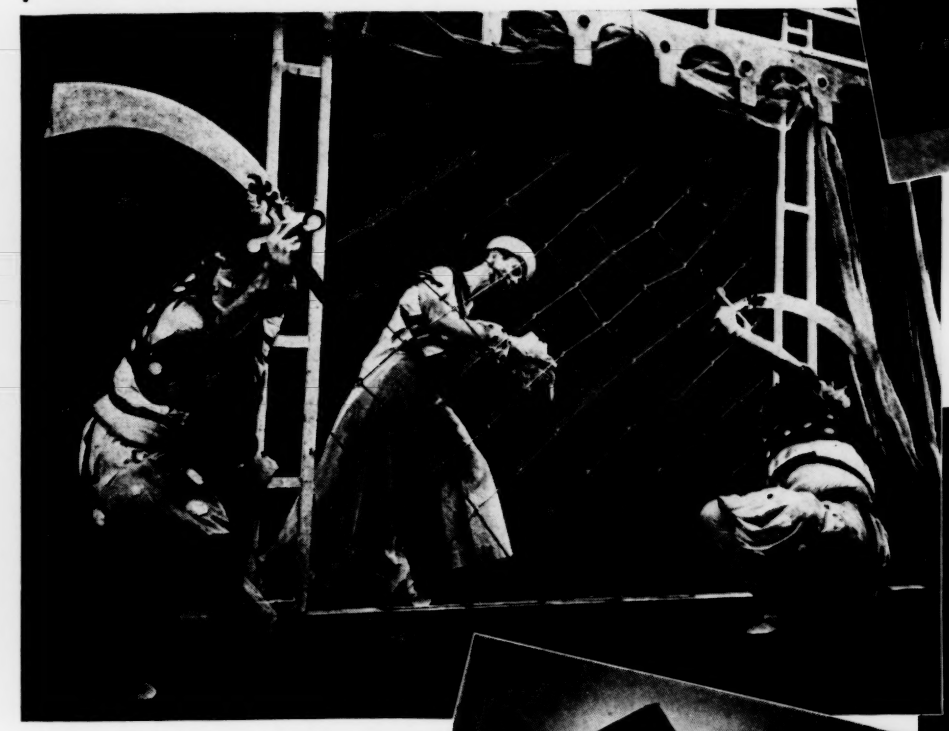
Just how much of the art of tutu and tights America is ready to take, and pay for, will be apparent at the end of the season. The battle is on! DOROTHY SPENCE

Maurice Seymour



Above: Igor Youskevitch will dance classical roles for Ballet Theatre.

Below: "Sailor's Fancy," to be premiered in U. S. by Jooss Ballet.



Alfredo Valente

Above: Nora Kaye and Hugh Laing, shown here in "Romeo and Juliet," are Ballet Theatre stars.

Right: Sonia Woicikowska, Foxhole Ballet ballerina.

EROTIC ROOTS OF THE DANCE

"dancing is as old as love" — an inquiry into the relationship between sex and Terpsichore

by ULRICH SONNEMANN

[*Dr. Ulrich Sonnemann received his doctorate from the University of Basel, Switzerland, having left Germany as a political emigree. After internment in a concentration camp, he escaped to America, was naturalized in the U. S. Army, and served as a clinical psychologist in the Medical Corps. He now writes and is a consulting psychologist, specializing in projective techniques.—Ed. Note*]

As the fundamental experience of all life—its self-experience—is not an experience of space but of time, it is clear that none of the arts seeking self-expression in static form can ever be as close to the springs of spontaneity as are the rhythmical arts, and the most rhythmical among them in particular—dancing; the motoric acceleration, the increased intensity of "feeling alive" any rhythmical experience conveys offers ample confirmation of this fact. Being "close to the springs of spontaneity," however, is an interactive relationship: it not only implies a manifestation of impulses more immediate in dancing than in the two remaining "primary arts"—singing and building—but vice-versa requires such impulses to be of a very special quality and power. A look at the two major stimuli by which, throughout the history of man, the dance has been engendered verifies that requirement, disclosing, as it does, these two stimuli to be sex and religion. The extent to which both types of incentives have been interwoven in the history of the dance could be exemplified almost endlessly. What distinguishes them from all other kinds of experiences? Obviously, it is their peremptory character, their absoluteness: in them, the individual meets elementary forces posing demands not on his will, not on his conscience, not on his intelligence, but on his whole person. How could he respond to them other than with his whole person, how could his response fall short of that totality which only the dance possesses? More than any other activity, it seems to present individuality with a chance or promise to break out of its bounds and return, in a mystical and enthusiastic reunion, into that mighty stream of collective life where static form means nothing, rhythm all.

The dance as a passionate redemption from the curse of individual life—this undoubtedly is one of its foremost aspects. Yet, liberation from individuality is not merely an act of escaping consciousness, but is fulfillment of individuality at the same time. If it were not, if the dance would not "personalize" the dancer, the subtle complexities of movement in dancing with their rigorous requirements of concentration and control would be altogether incomprehensible. To which degree of actual self-tormentation these requirements may attain, we know from the "hair dances" of Southern Tunisian girls, but even the inside story of any ballet studio betrays the heavy price in toil which the airy grace of saltatory perfection demands. More distinctly than from arts not coercing the artist's own body, dancing seems to run counter to two leading principles commonly guiding human life—the principles of pleasure and of utility. If the sex-induced dance certainly contributes to build up erotic tension, and if, at a higher level, something more pleasing than pleasure, aesthetic delight, is derived from the dancing experience as such, it remains that this experience is of a nature very different from the basic impetus of sex: the love dance, far from satisfying its original incentive, rather tends to delay "fulfillment" in the functional sense, to prolong the situation preparatory to it, and make it linger, by a vast system of self-imposed obstacles "celebrating" that situation and emphasizing tension and passion, tarrying and suffering, rather than relief.

Nothing could show better the difference between "Sex" and "Eros"—the difference between a particular function and a total experience only materially deriving from it—and the true impulse governing the phenomenon of love-dancing. Obviously, what this impulse wants most is to counter-act the mortal implications—mortal to the state of being in love—of sexual satisfaction and of the "biological destiny" in general. The urge which the lover experiences is too powerfully sweeping not to have the emotional connotation of transience, not to suggest, more painfully than any meditation could, the inevitability of an ultimate vanishing, the certainty of death—while love, not as a drive but as a feeling, wants its own permanence and even eternity: hence its ardent longing and untiring search for the *symbol*. For the symbol, the core and cresset of all art, in eliminating the many accessories of individual experience, reducing it to its simplest form, and thus revealing its generally valid essence, is nothing but a memento—an attempt to overcome "time" by borrowing from that timeless vocabulary of the collective unconscious in which, by way of dreams and visions, the unspeakable has always spoken to man. To make itself heard, this language of the unconscious must not with necessity leave monuments behind, as in architecture's somewhat futile attempts to turn time into eternity by making things last long; in the dance, its attack on time is far more fundamental and far more sophisticated—it suspends the power of transience by acknowledging, articulately, that "time passes," thus extending the moment, filling it with meaning, making "time" itself last instead of "things in time," and finding eternity in the experience of one instant. For that instant, never will it become past as long as, to maintain its presence, a living body's balanced movement is going on,

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the art of Little Egypt and Millie de Leon is again flourishing behind the footlights

MILLIE DELEON,
ORIGINAL "GIRL IN BLUE," QUEEN OF ALL SALOME DANCERS.

THE HISTORIC HOOTCHY-KOOTCHY

by BERNARD SOBEL

NAUGHTIEST dance in the history of American theatrical entertainment. This is the opprobious description given the Hootchy-Kootchy which, after fifty years, returned again to Broadway this year as a part of four musicals, *Show Boat, Are You With It?, Around the World* and *Carousel.* Yet up to now, the story of this notorious divertissement has never been fully recorded.

The intrepid danseuse who first presented the number, away back in 1893, called herself "Little Egypt," a title destined to be nationally synonymous with the illicit and the esoteric. Her real name was Fahreda Mahzar Spyropolos and, according to her own account, she was born in Damascus and came to America with a small group of Armenian dancers to appear on the Midway Plaisance in that particular section of the Chicago World's Fair called the "Streets of Cairo."

Here her performance became a scandalous sensation and so popular that it braced the lagging receipts of the moribund exposition. Soon, farmers, bankers, politicians and tradesmen from all parts of the country were rushing to the Fair to see the dance and to boast of the experience. And almost as soon Little Egypt became the subject of popular song.

"Oh, Oh, that funny feeling
Stepped on a banana peeling."

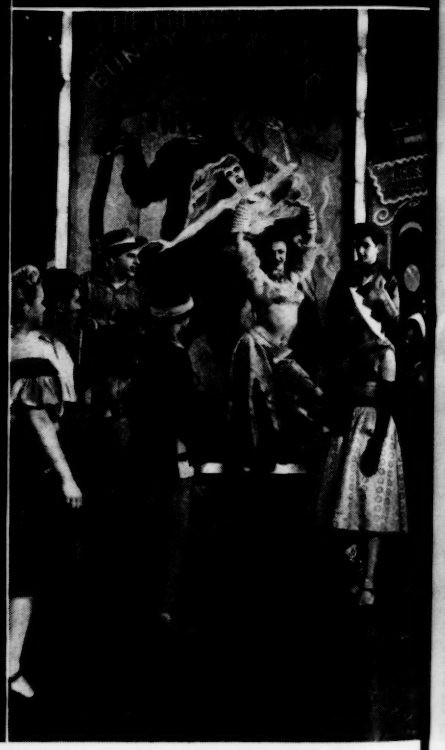
This brief jingle, fitted to the first measure of her dance, became as well-known as the national anthem. Other songs, based on the same topic, expressed the ribald spirit of her gyrations. One of them ran like this:

"She had never walked the Streets of Cairo
On the Midway she had never been,
She had never seen the Hootchy-Kootchy
Poor little country maid."

Another thus:

"Oh I once knew the gal that's known to you
As "Little Egypt," as "Little Egypt."
They say she came from Cairo, maybe Cairo, Illinois."

The authorship, however, of the original hootch music has been continuously disputed and credited to various countries. Recently, after extensive research, Hans Spialek, well-known arranger and composer, drew up the



Left: Susan Svetlik, Beth Nichols and June Morris give "Carousel" patrons an eyeful with the Hootchy-Kootchy. Upper right: Dorothy Bird shows them a thing or two in "Around The World." Below: Diane Adrian of "Are You With It?" does right well by the role of Sally Swivelhips.

following conclusions:

The dance was definitely not oriental in origin, but Balkan, founded probably on an eighteenth century shepherd song. Almost a century later, the principal motif recurred in two Russian dances by Lubomirsky and simultaneously in an anonymous German composition called "Bauchtanz," arranged by Allatara. In 1912, Carl Fischer published the piece as a composition by Tom Clark and arranged by Adolphe Dumont, under the double title of "Danse du Ventre" Polka, "Coochi Coochi."

For more than fifty years the opening measures of this same composition have served as a stock cue in all departments of the theatre from drama through revue as a musical double-entendre which is good for an instantaneous laugh, a dubious honor shared, oddly enough, by the Bacchanal ballet from *Samson and Delilah* by Saint-Saens.

That imitators would eventually steal the dance was to be expected. They sprang up by the dozen as features of carnivals, street fairs and tent shows. The press deplored their indecency. The clergy declaimed against them; and wives and sweethearts begged their men to keep away from shows for men-only.

Oddly enough too, almost every dancer who could wiggle her hips called herself "Little Egypt" with the result that the original dancer lost her identity. Soon after the close of the Fair she disappeared and would doubtless have been forgotten entirely had it not been for a motion picture produced thirty years after. This picture, *The*

Great Ziegfeld, produced by Metro-Goldwyn-Mayer, touched on the World's Fair and showed Little Egypt doing her dance.

Almost as soon as this incident was flashed on the screen, a woman of advanced years broke into print and started a lawsuit claiming that she was the original Little Egypt and that the filming was injurious to her venerable reputation.

Whether or not this lady was actually Little Egypt was difficult to determine, for her name had become identified by this time with another dancer who popped out of a bird-pie at the famous Seeley dinner. Establishing the historicity of the complainant became, as a result, an exciting chase through research libraries and stage archives. But the data subsequently collected throws an interesting sidelight on the traditional ceremonies that attended the presentation of the hootch.

First, from somewhere within the depths of a tent, the sound of a drum beating and a whining instrument like a flageolet would draw the attention of the crowd. Then the barker would appear on a platform and call out, "Gather up closely, gentlemen, and get a surprise. Gather up and see the free show."

General excitement followed this invitation; and as the crowd gathered, the dancer would stroll out onto the platform. Her costume was strictly oriental: a short bolero with coin decorations, a white chemise, harem pantaloons and a wide sash. Her hair hung loose over her shoulders. An outward indication of abandon that was somewhat startling in the '90's.

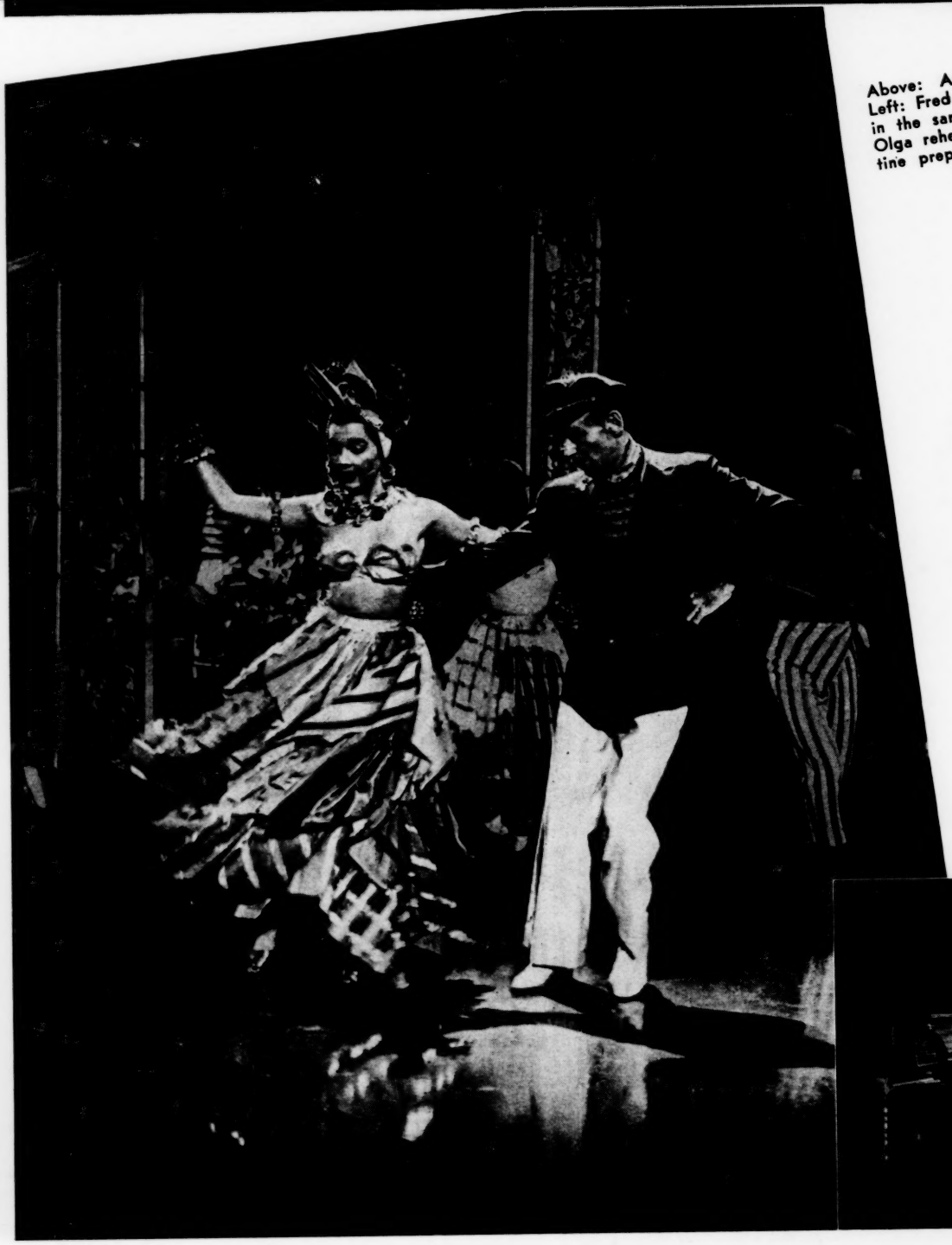
Expectancy made the crowd tense, but while the perspiring barker made his oratorical spiel, the lady would glance indifferently at the heavens or push aside her draperies casually in order to emphasize the intimacies of her costume.

"And now," the barker would cry, as he tapped his cane on the ticket box, "I take pleasure in introducing Little Egypt, the famous dancer who has turned this carnival into a conflagration. When she dances, every fibre and every tissue in her entire anatomy shakes like a jar of jelly from your grandmother's Thanksgiving dinner. Now, gentlemen, I don't say that she's that hot. But I do say that she is as hot as a red hot stove on the fourth day of July in the hottest county in the state. Recently a prominent society woman, attired in men's clothing, came to see her surreptitiously. The report was that she screamed for the police. But that was a lie. The fact is that she screamed for the iceman. Yes, this entertainment is hot stuff!

(continued on page 46)

Left: Jeanne Reeves undulates in "Show Boat." Right: Little Egypt at the 1893 Chicago Fair.

Graphic House — Culver Service



Above: Astaire dances "Heat Wave." Left: Fred Astaire and Olga San Juan in the same number. Below: Fred and Olga rehearsing the "Heat Wave" routine preparatory to the actual filming.

"BLUE SKIES"

IN what is announced as his screen valedictory, Fred Astaire has again teamed up with Irving Berlin. *Blue Skies* finds Hollywood's foremost hoofer tapping out some tip-top numbers which range from the sophisticated foot-patter of *Puttin' On the Ritz* to the tropical rhythms of *Heat Wave*. In the latter, his partner is Olga St. Juan, a senorita from Southern California who accounts for much of the calorific quality of the sequence. As usual, Astaire has devised his own dances, which have been directed by Hermes Pan. One of the highlights of *Blue Skies* is the duet Astaire does with Bing Crosby in the comical *A Couple of Song and Dance Men*. The choreographic report on *Blue Skies* is: sunny and warm.

E.G.

Fred Astaire's last film features Bing, Berlin and expert hoofing

Top: Astaire and Crosby put over "A Couple of Song and Dance Men." Above: Olga and Bing sing "I'll See You In C-U-B-A." Bottom: Astaire dances Irving Berlin's "Puttin' On The Ritz."

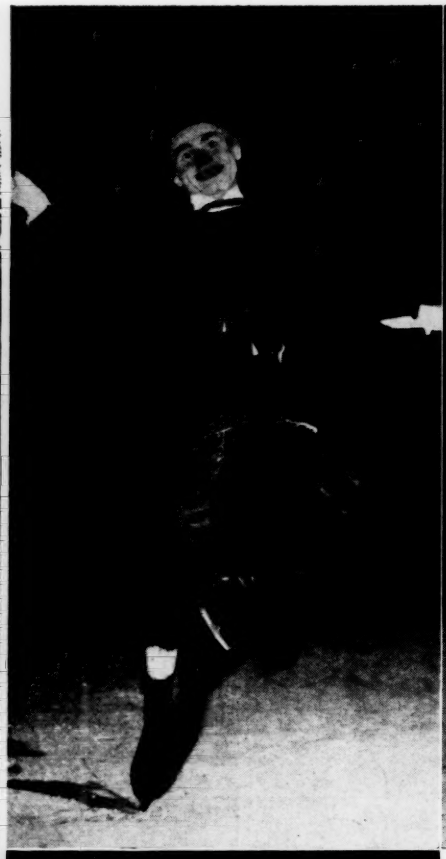
Right: Freddie Trenkler's comedy skating antics highlight the show.

Action on Ice!

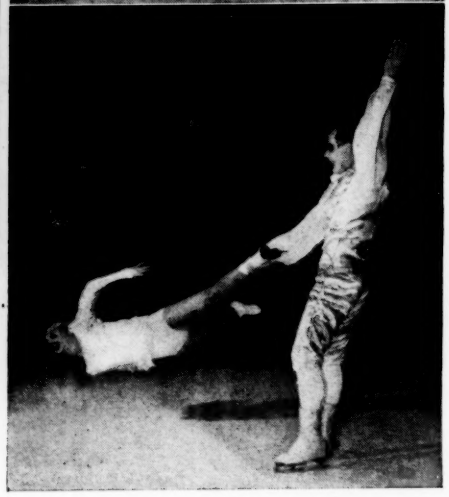
speed shots from the new show at Center Theatre

Right (center): Jackie Reese is "Icetime's" acrobat on blades.

Right (below): The Ballards (Mr. and Mrs.) in a fast one-hand spin.



Joan Hyldoft, glamorous star of "Icetime," balances daintily on one point, a la ballerina.



WITH the current *Icetime,* Manhattan's Center Theatre is celebrating its sixth year as an ice show emporium through whose portals have passed five and a half million cash customers. Under the astute production aegis of Sonja Henie and Arthur M. Wirtz, the Center has been developed as America's first and only ice theatre. Completely redesigned by Norman Bel Geddes, the stage, with an area of 4200 square feet, utilizes 50 tons of ice per day, supplied by 13,000 feet of pipe.

Icetime, staged by ex-ballerina Catherine Littlefield, who did the dances for the three preceding shows, is a choreographic extravaganza with unique design by Edward Gilbert. Among the stellar skaters are Joan Hyldoft, a blonde on blades; comedy skater Freddie Trenkler; the husband-and-wife team of The Ballards; and somersault artist Jackie Reese. There is also an acrobatic aggregation aptly known as The Bruises. D.S.

Photos: Gerda Peterich

Toumanova

a ballerina discusses the movies and dancing with the Paris Opera

Above: Tamara Toumanova and husband Casey Robinson, Hollywood producer, on the set for "The Loves of Pavlowa." Below: A dramatic rehearsal moment.

by PHILIP K. SCHEUER

IF Tamara Toumanova was chagrined that her movie, *The Loves of Pavlowa,* had been indefinitely postponed, she didn't show it. She was too happy about everything else.

Most of all—Paris. She is going back there to dance at the Opera House next year. The date is March first, which has great significance for her. It will be exactly eighteen years from the night that, shivering with joy and fright, she first stepped from the wings to pirouette before a Paris Opera audience. The next day, March 2, 1929, she was ten years old.

"They were so courteous, so polite in their invitations," she flashed. " 'If mademoiselle is willing to go on, they will be delighted!' It is so different from the Americans, with their formal wording and businesslike contracts. I will dance at the Paris Opera from March first to July thirty-first, and after that I will go to London and dance at Covent Garden.

"That is why I am bubbling with happiness. But I have sent so many packages to the other side. I wonder"—her laughter rippled like a little girl's—"who will send *me* packages when I am gone?

"It is a strange thing," she went on, suddenly serious, "but I always feel that I am very much protected by God—which means that everything that happens is meant to be.

"As far as personal satisfaction is concerned, it will do me a great deal of good to be received by the French and the English as a really grown-up star. (She danced for them last in 1937-38.) It will be as if everything is opening up for me again.

"Then, perhaps, I will do my picture. Then," and she tossed her

Photos: Fred Bonnard — Picture Surveys, Inc.

head, "nobody will say that my husband is starring me because I am his wife."

Mlle. Toumanova's husband is Casey Robinson, the writer-producer who supervised her camera debut in "Days of Glory" nearly three years ago, and still expects to serve in a similar capacity on *The Loves of Pavlowa.*

"I am fortunate to be married to a man who understands that dancing is part of my life. I couldn't live without working. Casey knows that, and he is as pleased over my coming trip as I am."

One reason the picture has failed to materialize is that Robinson has been seeking a new production line-up—probably to be made with Robert Young as co-producer and co-star. Toumanova says simply that perhaps it "was not meant to be—yet."

Toumanova does it with mirrors while waiting on the sound stage to rehearse with dance director George Balanchine.

"I think it would be better not to do it now," she adds. "There are many ballet films planned, anyway. Maybe they will 'break in' audiences for ours, because *Pavlowa,* you see, is to be *very* ballet. Perhaps we shall make it in Paris or London. Who knows? I should love that."

And d o e s she resemble the great Anna with whom, as a child of seven, she had danced? "Very much," she nodded. "With my features, and the black hair and eyes, I could be her sister. She was a little shorter than I."

Toumanova has been rehearsing hard with Igor Youskevitch, her partner, and George Balanchine, her teacher, in a small walk-up studio in Beverly Hills. Youskevitch was a physical instructor in the American Navy throughout the war. He came out considerably heftier than when he went in. "But he has worked off all that poundage," she says, "and now dances better than ever. That takes great courage."

"It is wonderful to be with Balanchine again. I am practicing each step, just as I learned to do when I was six years old. It was George who took me into the Russian Ballet and made me a star. Now he watches me and says, 'This is bad' and 'This is right,' and it is like the old times—he the master, I the student."

Opposite page: The camera catches the ballerina in an impressionistic study.

George will go with her to Paris. But first she may do a season of ballet in New York. Balanchine is doing the choreography for a new work, still nameless, that Stravinsky is composing for her, and she hopes to dance *Giselle* and *Swan Lake* as well.

In Paris it will be *Giselle* and *Swan Lake* again, plus *Coppelia* and "new creations by Balanchine." Only at the Paris Opera, she insists, "is it traditionally right to stage *Giselle,*" and her eyes t h e m s e l v e s dance as she dwells on the inherited lore and customs of the seventy-year-old edifice.

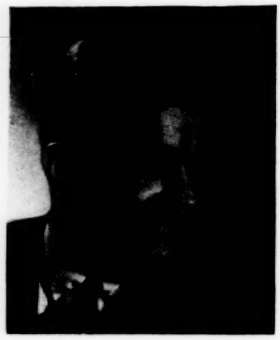
"It is the strictest theatre in the world," she will tell you. "White ties only

(*continued on page* 48)

MOTION PICTURES AND DANCE

the screen as a means of recording dance and as a distinctive artistic medium

by WALTER TERRY



THE motion picture, as far as dance is concerned, has a double function. It can record dances as no known form of dance notation can do. It can provide a new medium of dance expression. Occasionally the two functions coincide, but for the most part they constitute separate usages of the device we know as the "movie."

In matters of recording, the motion picture is prepared to notate any dance, not simply a traditional ballet pas or a "hoofing" routine, but one which may employ large numbers of performers, intricacies of pattern and newly devised action and gesture. There are valid and scholarly forms of written dance notation, but I know of none which is easy to master, easy to translate and equipped to set down a Javanese ballet as easily as it notates a pas de deux. The screen simply makes a recording of a performance in much the same way that an aria or a symphony is recorded upon discs, and therein lies its flaw as a notator. With a musical score, each new conductor and each new ensemble of musical artists may derive their interpretations direct from the notated desires of the composer, whereas recordings, if they provided the only means for reviving musical works, would inevitably color the new presentations with the personal flavors and personal characteristics of the artists who made the recording. In dance, the same danger would be present, the performer would almost inevitably, as far as revivals were concerned, become not a creative (or re-creative) artist but simply a mimic.

In spite of this flaw, I believe that motion pictures, at least for the present, provide the finest form of dance notation at our disposal. Perhaps the danger of mimicry could be overcome by having the artists involved in a revival barred from seeing the film concerned and allowing only the director or re-stager to study it. He, it is true, would be held down by personal interpretation, but by the time he carried his information to the rehearsal halls some of the crystallization would have disappeared as the dancers followed his verbal instructions, allowing for some freedom of action, rather than pursuing visual instructions which would hamper their imaginations.

For the purpose of recording through films, it seems to me that the camera should attempt no tricks and it should photograph directly and in its entirety a dance performance. Close-ups of a single figure in action would serve only to augment, not replace, a full-scale scene and would provide for easier study of pertinent detail. Such films, however, could be viewed only as choreographic records of value to dance students and directors, for although personal interpretation would be apparent, the real magic of an artist, the true beauty of a given choreography would be, in most instances, lost upon the flat surfaces of the screen. To the trained eye, some of the greatness of Pavlowa shines forth from the meager scraps of film which record her work and one (again with training) can discern the majesty of Danilova and the delicacy of Markova in the many ballet films containing sequences devoted to them. But a future generation of laymen would be hard put to understand the accolades bestowed upon these great ballerinas of an earlier day. Line and form and style, he might detect without difficulty, but the third dimension, the depth, not only of a body but of an interpretation, would be missing.

As a medium for the expression of dance, the screen has rarely been employed. Generally speaking, Hollywood has been concerned with spectacle and the dancers are actually of little more importance than a set of columns, a polished floor and flower-decked balconies. Most of the beauties of *Gaite Parisienne* were lost in the film version of the ballet since camera angles rather than choreographic angles were stressed. With such stars as Fred Astaire, Gene Kelly, and Marc Platt, movie dancing has achieved excellence, for they were important enough to demand camera attention, but the work of a choreographer, as a rule, was not. In Walt Disney antics, the professional screen has come closest to realizing the projection of dance, both in spirit and in expressional power.

When choreography and the motion picture come together, neither stage technique nor motion picture technique as we know it can be applied, but rather, a technique which takes into account the principles of dance and the scope of the screen. As I have suggested, straight "shooting" of a dance gives birth to nothing more than a choreographic record, a dimension is lost, the immediacy of movement is missing. To bring into being real cinematic dance, I believe that it is necessary for the camera to be alive and by alive I do not mean that it should whisk along a dolly at random, taking a long-shot and then a close-up by way of creative variety. But the dance camera, being at the time of performance the audience, must be intelligently alive. As the eye wanders from focal point to focal point in accordance with the choreographer's patterns, so must the camera be aware of those centers of intensity. It is not possible, of course, for the camera to react as a human being reacts, but since it is a sort of middleman, every effort should be made to prevent it from becoming a deadening influence upon living dance.

Connected with this "aliveness" of the camera is the

(*continued on page* 36)

the midwest and migratory workers are the subject of Sophie Maslow's dance

DUST BOWL BALLADS

Photos: Gerda Peterich

To the accompaniment of Woody Guthrie's mournfully philosophic ballads, *That Dusty Old Dust* and *I Ain't Got No Home in the World Anymore,* Sophie Maslow presents a wryly poignant picture of migratory workers who were driven from their midwestern farms by drought. Created in 1941, *Dust Bowl Ballads* is still one of the most popular numbers in Miss Maslow's repertoire. She is a member of the Dudley-Maslow-Bales Trio.

BABY BALLERINA

Baby ballerina Diana Adams warms up backstage before the evening performance of the ballet.

by RHODA LECOQ

FROM Key West, Florida, to Seattle, Washington, thousands of hopeful young dancers dream of that glamorous day when they will appear on the New York stage. Dreams are wonderful. They are rarely accurate.

Following twenty-year-old soloist Diana Adams of Ballet Theatre through a typical day yields the inescapable moral: there's more hard work than glamour in ballet. Yet, in spite of hours of daily rehearsal and the necessary discipline of the theatre, Diana considers herself lucky.

Certainly, she's been jingling the professional jackpot. When only sixteen and studying with choreographer Agnes de Mille, Diana made her debut in the corps de ballet of *Oklahoma!*. Next season, she moved on to *One Touch of Venus*. Then, in 1944, Lucia Chase told Antony Tudor of a talented youngster in Edward Caton's classes. As a result, Diana joined the company in California to dance such roles as Rosaline in *Romeo and Juliet* and the Girl in White in Tudor's *Lilac Garden*. One summer she danced with John Taras in Toronto. Today she's newly returned to New York, having appeared with Ballet Theatre in its summer engagement at Covent Garden in London.

On paper, that looks simple and easy—a combination of exciting travel, steady progress, plus the proverbial horseshoe. However, Diana's "good luck" is backed by thirteen years of continued dance study, starting in Memphis, Tennessee at the age of seven. Physically, she's had to be "on her toes" ever since, while keeping her mental feet firmly planted on the ground.

Right: Diana begins her day by checking the rehearsal bulletin board to see when she is on call.

a day with dancer Diana Adams goes to prove that ballet is mostly hard work and very little play and that ballerinas are made and not born

Take what happened in *One Touch of Venus.* She'd been promisetl a feature spot in a duet. Prior to the first performance, the entire number was cut from the show. Diana admits it was "a blow" at the time, but she adds philosophically, "Now, I'm g l a d it happened. A dancer should work longer before getting too many breaks."

Actually, Break Number One was having ballet teacher Emily Hadley for a mother. It followed automatically that Diana and her sister, Dawn, began dance study early in life.

To give her the opportunity of study with other teachers, the Adams family moved from Memphis to New York City. Her father, a language professor, accepted a position in a "prep" school. Diana attended Gardner School for Girls, carrying a regular college preparatory course in the mornings. Afternoons she tied on the toe shoes.

Today her split-second life and irregular hours preclude living at home. Instead, she shares a two-room hotel apartment, located a few blocks from rehearsal studios a n d theatre, with several other girls of the Ballet Theatre company.

The strenuous routine cuts down available time for hobbies. However, friends call her a "bit of a bookworm," and in odd moments you may find her browsing through old bookstores on the lookout for volumes of biography or art. Sometimes, "just for fun," Diana tries her own hand at writing essays or short description.

Her ambition is "to dance all types of roles." As a baby ballerina, Diana honestly recognizes the continued hard work ahead. In the meantime, she enjoys the tutelage of Antony Tudor and admires the work of Ballet Theatre leads Nora Kaye and Alicia Alonso. She handles all her own earnings

Left: Diana rehearses from 10 AM until noon with Antony Tudor. Even during season, dancers rehearse daily.

Right: At noon there is a short break, during which Diana takes time out to shop for b a l l e t s l i p p e r ribbons.

Left: Between rehearsals, Diana and her three dancing room-mates return to their apartment for chores and rest.

The end of the day finds Diana on stage in Ballet Theatre's "Giselle" with ballerina Alicia Alonso (center). Right to left: Paula Lloyd, Millie Herman, Dorine Oswald and Diana, sharing the spotlight with the ballerina.

Left: Lunch is followed by more rehearsals from 2-4 P.M. Right: Practice clothes packed in hat boxes and small bags, the four room-mates (l. to r., Jean Dovell, Barbara Steele, Diana Adams and Paula Lloyd) leave for a quick bite.

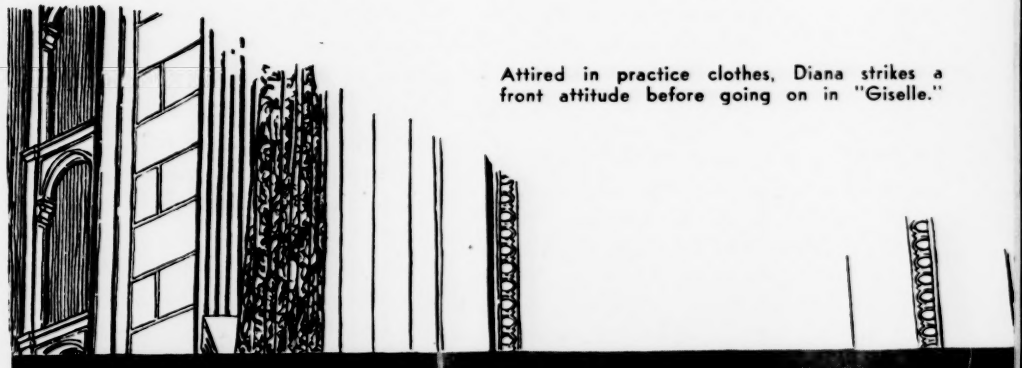
and saves money fairly regularly. Salaries for soloists in ballet companies range from $75 to $125 per week. (Minimum salaries for soloists under the American Guild of Musical Artists are $62 for New York engagements and $72 on tour.)

All of which might seem to classify her as a Terpsichorean paragon. Fortunately, to offset her rather serious outlook, Diana also possesses her quota of human qualities. She has absorbed all the theatre superstitions, including the double knock on the floor in the wings before each stage appearance. When we asked, "What is your biggest worry?", she answered, "Keeping my feet in condition," and confessed to constant use of all kinds of salves, ointments and washes.

Diana has a wide circle of friends, including a considerable list of young fellows who appreciate her quiet manner and shy smile. Here a disagreement indigenous to numerous families crops up in the Adams menage. Her mother believes two or three dates a week is too many. Diana insists she goes out only on nights when the next day's schedule is "light." Realizing the dangers of interference in any family argument, an exhausted reporter poses a last, unanswered question after tracking Diana for seventeen and a half hours: *"When* is a light schedule?"

Photos: Howard Luray — Picture Surveys, Inc.

Fred Fehl



Attired in practice clothes, Diana strikes a front attitude before going on in "Giselle."

...And Selected Short Subjects

the Jolson story—and the Hollywood story; Astaire and Crosby; Caesar and Cleopatra

by Ezra Goodman

AFTER all these years, Al Jolson has finally made the grade as a movie subject, but apparently the Mammy singer is not quite good enough to play himself on the screen. And so, in *The Jolson Story,* we have an actor named Larry Parks playing the part of Jolson, while Jolson's voice is heard emanating from the Parks larynx. The combination is more successful than you might expect. Parks is a pleasant personality, and Jolson's vocal chords are still overwhelmingly effective. Hearing the old master of schmaltz sing *Swanee, Mammy* and *April Showers* will be an ear-opener for the Sinatra and Crosby-ites who haven't been exposed to a full-fledged musical emotion in years. The story of *The Jolson Story* is something else, though. It subjects the facts of Jolson's life to a thorough Hollywoodizing whereby Ruby Keeler (the first Mrs. Jolson) becomes Julie Benson, whereby Warner Brothers, which produced *The Jazz Singer,* the first talking picture, starring Jolson, is unidentified in the film (*The Jolson Story,* you see, was produced by Columbia Pictures), and whereby a number of other trifling liberties are taken with history in order to make it conform to Technicolor and so-called box office appeal. Producer Sidney Skolsky and director Alfred E. Green have been eminently successful, however, in projecting Jolson's musical personality in the song-and-dance numbers, and there is also a brave if not entirely successful attempt to treat with some depth and dignity an orthodox Jewish family, a subject from which the moviemakers usually shy away. Jack Cole's dance numbers, with Parks and Evelyn Keyes, are among the most zestful sequences in the film.

Overcast Skies

Fred Astaire has announced that *Blue Skies,* in which he is co-starred with Bing Crosby, will be his last picture. It is to be hoped that Astaire will reconsider and make a more auspicious exit in some future film. This Paramount musical would seem to have all the requisites of a successful cinema: the Crosby chords, Astaire's agility, and Irving Berlin's ballads. But, somehow or other, these ingredients are lost in a story that seems bent upon hitting an all-time low in musical comedy librettos. It retails the fascinating history of a romantic triangle down the years, said triangle consisting of cynical hoofer Astaire, night club impresario Crosby, and songstress Joan Caulfield. The plot hinges upon the stormy Crosby-Caulfield marriage which goes upon the rocks because Bing is not the placid home-sitting type and insists upon opening up one gargantuan night spot after another (this, with slight variations, is substantially the plot of *The Jolson Story* too). Most of the Berlin songs, like *Blue Skies, Puttin' on the Ritz,* and *Heat Wave* are still hummable, and you will want to see Olga St. Juan's rumbantics and Crosby and Astaire hoofing and delivering *A Couple of Song and Dance Men.*

Love Note

The story of Republic's *I've Always Loved You* is so complex and has such a low specific gravity that a description of it in these columns would be equivalent to an exposition of the manufacture of uranium. Suffice it to say that the picture has something to do with a Svengali-type symphony conductor who breaks the heart of his beauteous pianist-protege, practically ruins her romantic life, and at the last moment, is prevented from doing likewise to her daughter. In the course of the production, Rachmaninoff's *Second Piano Concerto* is played any number of times, as if the producers of the film, knowing that they had at least one good thing in the picture, were loath to let go of it—which is entirely understandable under the circumstances.

Even Alfred Hitchcock, the old master of melodrama, is currently having screenplay complications in *Notorious.* Ben Hecht's story would have you believe that Cary Grant, who all of us know is Cole Porter, is a U. S. Government operative tracking down the fascists plotting a third World War in Brazil, and that Ingrid Bergman, lovely, wholesome Ingrid, is a female spy. The picture would further try to sell you on the fact that Cary and Ingrid fall for each other, but that Ingrid's Mata Hari activities complicate their romantic rapport—a piece of business which is old-hat not only in spy circles, but even in the low, subintelligence circles in which moviegoers are supposed to move. If it's Hitchcock you want, try catching a revival of his classic pre-Hollywood, English spy-thriller, *The Woman Alone,* and for a better brand of Hecht don't miss *Specter of the Rose.*

Overseas Items

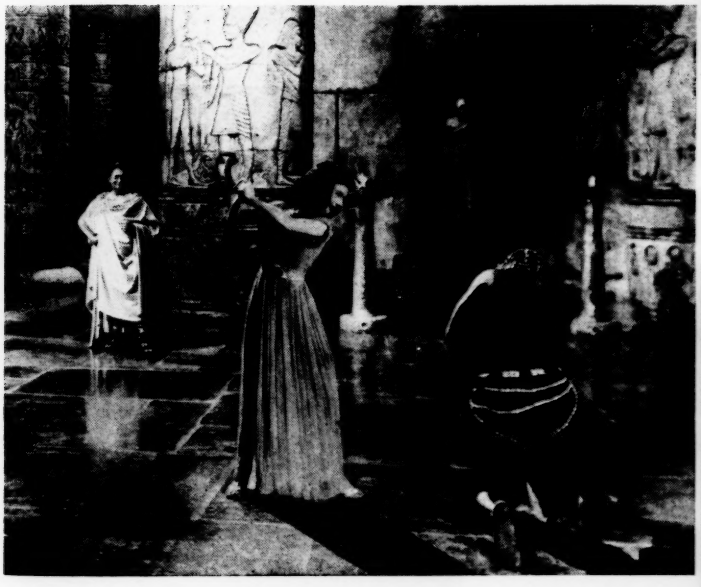
Gabriel Pascal's British production of *Caesar and Cleopatra* is colossal in the best Hollywood tradition, but goes Cecil B. DeMille one better by being a historical spectacle with some sense to it. Bernard Shaw's tongue-in-cheek delineation of a benevolent despot and his liaison with the youthful Cleopatra is set off by splendid costumes and sets, incisive characterizations, and some highly literate language. As the Queen of the Nile, Vivien Leigh would charm an asp, and Claude Rains fills Caesar's toga easily and authoritatively. This is another in the increasingly impressive lineup of J. Arthur Rank importations. Another Rank film is Noel Coward's *Brief Encounter,* the story of a short-lived romantic escapade in the lives of two rather ordinary married people. Coward's tale is tenuous, but its treatment by director David Lean and actors Trevor Howard and Celia Johnson has all the dynamic detail that characterized Coward's *In Which We Serve.*

STAGE AND SCREEN

Bob Golby

Harold Lang and Jane Deering are the featured dancers of "Three To Make Ready," which stars Ray Bolger. Robert Sidney is credited with the choreography for this revue.

Lubov Roudenko and Daniel Nagrin dance "Sun in the Morning," to Tamiris choreography for "Annie Get Your Gun." Bob Golby



Claude Rains and Vivien Leigh enact the title roles in the new British Technicolor importation "Caesar and Cleopatra."

Al Jolson entertains in blackface in a scene at the old Winter Garden from Columbia's production of "The Jolson Story."

TERPSICHOREAN TEAMS

The De Marcos are currently doing their routines at the Persian Room.

Alex Siodmak

Mary Raye and Naldi photographed in action at the Riviera.

Rosario and Antonio, rated as one of the leading dance combinations.
Fred Fehl

dance duos to be spotlighted on after-hours circuit this season

THE fall nightclub schedule, featuring the customary quota of comics, songstresses, and emcees, will be brightened considerably by a number of perenially popular dance teams. Among them will be Raye and Naldi, last seen at the Riviera; the DeMarcos (Sally and Tony), who should be at the Plaza's Persian Room at this reading; Rosario and Antonio, the Hartmans and the Barrys. These dance duos will run the gamut from gay to glamorous, in a wide enough range to please every bistro patron.

Nights Out

on the fall dine and dance agenda: from Hildegarde to the Hartmans

by Robert W. Dana

As the night clubs prepare for another season, one destined to approximate normal prewar seasons in attendance and table receipts, it seems pertinent to assay the entertainment trends and the stars most likely to be seen, at the same time keeping a jealous eye peeled for possible eruptions in the dance field.

The outlook for balletomanes and lovers of various classical dance forms isn't very bright, for a movement which had a robust start and a fairly lengthy trial at the Rainbow Room later gravitated to the theatre, where it has come close to monopolizing critical applause for several seasons.

In the meantime, the more durable of the dine-and-dance spots have worked out a rotation system that has proved successful financially and artistically. With few exceptions, though, the stars have been either singers or comedians. When a dance team has appeared, it almost always was in a subordinate role.

In the more hit-or-miss days of the '30s, when cafes tried anything to keep the house packed, the Rainbow Room had a good idea in drawing its dancing stars from the field of concert dance and from the ballet. Although the artists' skills weren't always effectively translated for layman consumption—particularly when they attempted to be cute and varied from the dancing they knew best—they were something new and vibrant and interesting.

Among those who danced in the long-closed Rockefeller Center supper club were Jose Fernandez—once with Monna Montes and another time with Juanita Deering—Ruth Page and Bentley Stone, Charles Weidman with his group, Monna Montes and Alexis Dolinoff, Jack Cole with his group, Helen Tamiris with her group and Agnes de Mille and Hugh Laing.

When you consider that Miss De Mille created the choreography for *Oklahoma!*, *Carousel* and *Bloomer Girl* and that Miss Tamiris has distinguished herself with the choreographic job for *Show Boat* and *Annie Get Your Gun*, you can see how far the theatre has gone in claiming talent first displayed out of its original sphere in a night club.

The fine dance artists likely to be seen in a New York cafe season can be counted on the hands. Paul Draper, greatest tap artist of them all, may find time from his many concert tours with Larry Adler to fill another engagement at the Wedgwood Room of the Waldorf-Astoria, but it will be a short one.

De Marcos

Probably at this very moment you can visit the Persian Room of the Plaza and see the wonderfully smooth ballroom dancing of the De Marcos, who are in until Hildegarde arrives for her winter stand. And sometime during the season you will probably have a chance to view the exquisite dancing of Raye and Naldi, who, by the way, once played for forty weeks at the Rainbow Room.

But what dancing event in the coming season seems capable of equalling the program of the Persian Room in 1940, when Paul Haakon, the great ballet dancer, entertained at dinner and the De Marcos (Tony had a different partner then) at supper? What could equal the Beachcomber debut of Carmen Amaya, about whom Walter Terry once wrote: "Her dancing is beautiful, but like the terrifying beauty of a tempest at sea. She seems to be the distillation of all the dynamic forces of nature."

Some of you may remember the declining days of the Waldorf's Sert Room when Los Chavalillos Sevillanos (now popularly known as Rosario and Antonio) danced to Eddy Duchin's orchestra. Their dances then, as now, were characterized by frenetic whirling and stamping and fearful grimaces in the most accepted fashion. If a night club books them this season it will be genuine cause for rejoicing.

Other superior dancers who may be seen here during the season are the Hartmans, ace satirists of the dance (possibly a winter engagement at the Wedgwood Room); George Tapps, excellent tap dancer (La Martinique or a hotel room); Ellsworth and Fairchild, distinctive interpreters of stories through dance; Bill Robinson, the great tap dancer (maybe the Zanzibar) and such gifted teams as the Barrys, Mario and Floria and Luis Gomez and Beatrice.

There is more certainty about the movements of singers and comedians. The Waldorf will have the best in Jane Pickens, Dorothy Shay and Joan Edwards. The Copacabana, never at a loss in finding top-notch material, is starting the season with Phil Silvers.

Carl Brisson and Dwight Fiske will take up much of the Versailles' season, opening in that order, while Evelyn Knight is almost a certainty to come back. The Pierre will have two bands in the Cotillion Room this season, with Irene Hilda, the gifted French singer, becoming the first solo artist under a new policy.

Big shows and name bands will continue to steal the thunder on the West Side—the shows at the Latin Quarter, Zanzibar and Billy Rose's Diamond Horseshoe (smaller ones at Havana-Madrid, Iceland, China Doll and La Conga) and the big bands at the New Yorker (plus ice revue), Pennsylvania, Aquarium, Lincoln, Edison and (just East of Fifth Ave.) the 400 Club.

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Sex and Dance

(*continued from page* 12)

in spite of "transience," in defiance of time—what else is rhythm but an attempt to "beat time" with time's own weapons?

THE dance as an act of self-conquest on the part of "sex"—not in any ascetic sense but in a musical and aesthetic; the dance as a reconciliation of Dionysos and Apollo, aspiring to the dynamic wholeness of man by making him respond as a whole to the pulsing messages of music; and the dance as the means by which Eros outsmarts Chronos, reaching out for eternity:—with all three qualities, the dance represents a challenge to our present civilization and yet a potential remedy for its ailments. It represents a challenge to it because it does not recognize, and in fact is irreconcilably opposed to, its two leading principles, which are "pleasure"—i.e. the instant satisfaction of urges, without granting them time to build up strength and make ultimate satisfaction more pleasing—and "utility"—i.e. the evaluation of things with exclusive regard to their usefulness for some particular purpose, except the supreme purpose of serving life as a whole. And the dance represents a remedy to civilization's ailments because dancing, as we have seen, conceives of man as a perfect entity—and contemporary man not only is no perfect entity but is largely discontinuous. The average human being of our time consists of single urges, single needs, single impulses, single obligations, he divides his time among them and may have to sell a large part of it in order to survive; but only the experience of ruling over his time—the experience of rhythm in one's own actions, i.e. dancing, that word in every meaning it can hold—would reintegrate his discontinuity and make him a unit.

No other force in him requires such integration more than does his sexuality. Reduced by civilization in its present form to what it is but "does not want to be," a "function," it rebels against the reduction, either making its man an inconsequential objector to the demands of civilization—in brief, a neurotic—or *making him dance;* and the situation of the dance in our time reflects that situation with perfect clarity. Social dancing, to speak of it first, as an attempt on the part of society to yield to the dancing impulse and yet maintain the "functional" limitations to it which it deems proper to the nature of sex, is largely now a compromise between that impulse and a civilization more totally opposed to it than any previous. A compromise is no genuine harmonization—hence the unharmonious character of present day social dancing which is at the same time rebellious and conventional, spasmodic and rigid, convulsive and yet unimaginative, sometimes resembling a vague and frustrated attempt to relieve oneself of tension and uneasiness, at others a jerking attack as of epilepsy—or, to use a significant medical synonym for that ailment, of *disrhythmia.* Seen against that background, the situation of the artistic dancer may not look enviable, but at least it seems full of opportunity—the opportunity to guide his disintegrated contemporaries in their search for wholeness.

This search is not yet on—the masses have not grown aware of their need for it yet, and it is likely that such awareness could only develop out of the dancer's initiative, never of their own. The dancer, if anyone, should open his heart to the common experiences of our age. If his work shall not continue to go on in esoteric isolation, if he is to become the revolutionizer and educator he could be and ought to be, one of his foremost tasks would seem to be to re-inspire and re-shape social dancing: having lost his sense of measurement, where else could man find it again if not in the art which today, as in the days of the Greeks, teaches him to experience his own totality, free himself by the experience, and be, what he was, the measure of all things? Above all, then, the dancer should seek a great simplicity in his concepts, and humbly wait for his inspirations rather than try to dictate them. He must not yield to the taste of the masses, he ought to keep distance from it as much as he can, but he must never keep distance from his own Eros. An intellectualized approach to his task, based on a theoretical evaluation of it, would kill his spontaneity which alone is capable of the truly symbolic. For the symbol never results from thought and artificial construction, it is no product of the will, it is what it is by itself—or stays away.

THE dancer's mission for the future of human culture, difficult as it may seem, must be fulfilled; and it must be fulfilled not for the sake of that future alone but for that of his own at least as much. If he fails, his alternative is neurosis: he, if anyone, is under its threat. I am primarily speaking here of the male dancer. There is a distinct gap now between him and society, his vocation is rare, it is looked upon as being at least strange, and, judged by the criteria of a "functionalized" culture, it may indeed seem effeminate to many. Yet, there is no need for him to recognize these criteria, nor to accept the reproach of "maladjustment" as a depreciatory label.

Let us look at the constitutional prerequisites of his profession. In distinction from the performers of other arts, his element of expression is his own body. This seems to presuppose a physical self-centeredness more related to the feminine type of sexual disposition than to the male. In the male, the selection of one's own body as a primary focus of attention conjures up the mythical figure of the youth Narciss who fell in love with his own mirage in the waters. "Narcissism," a frequent term of contemporary psychiatry, signifies an early fixation, of vast influence on the person's future development, of the sexual interest upon oneself. It is used to help enucleate a variety of abnormal trends and personality traits, but most particularly those comprised under the term of homosexuality—which can simply be understood as an extension of that focus to one's own sex as a whole. There can, of course, be no question that it would be utterly nonsensical to conclude that male dancers are bound to be homosexuals, but it is a fair assumption that in most cases their sexual interests will at least be less inambiguously directed away from their own person and sex than in the average man with his smoothly "functionalized" disposition.

What, then, saves the dancer from inner isolation and frustration? Evidently, it is his dancing: he would not pursue the vocation which he does if he had not experienced an inner necessity for integration far more imperious than any we may find in that human compromise which is hardly even aware of its imperfections—the average "adjusted." The dancer resembles the compulsive neurotic in his need for the symbolic gesture as a means of self-absolution; he differs from him by the fact that his "gesture" is no childish magic unrelated both to his ego and reality, no nonsensical substitute relief only adding to his disintegration, but a genuine act of reconciling himself with the whole of creation, with the spirit of music serving as mediator. Thus he conquers realities; thus he engenders new ones. Consequently, in the true dancer, with his religiously rigorous standards of self-requirement, the negative accent of value on "maladjustment" is reversed into its direct opposite, and where *his* symbols of integration are at work, the laws of Freud are suspended: as even the most disparate mixture of fluids is homogenized if shaken into impetuous motion, the dancer's personality is too intensely rhythmicized, too totally kept "swinging," to fall apart. Sex in him no longer is that mere function, isolated as which it can engender neurosis, but again is freed for the service of all personality strata with their many different and yet substantially consistent meanings of "love"—the service of *total man* whose arrival so impatiently is awaited by an age groaning under the curse of total states, total wars, and total disaster. The revolution of total man, how will it look? Without entering into speculation, we may safely assume that it will prefer singing to oratory, building to destruction, love to hatred—and that its partisans will dance rather than march.

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LATE NEWS

CHARLES WEIDMAN will create and direct the dances for Leonard Sillman's musical, *Cinderella* '46 . . . Pearl Primus' cross-country tour, starting in November, will include Boston, Buffalo, Toledo, Cleveland, Gary, St. Louis, Louisville, Chicago, Providence, Manchester, Youngstown and Pittsburgh . . . Franziska Boas will revive this winter in her New York studio the seminar on *The Function of Dance in Human Society* which was last held in 1942 . . . Latest promotion to directorial status at MGM is Robert Alton, who draws a megaphoning assignment on *Merton of the Movies* with Red Skelton and Virginia O'Brien.

Valerie Bettis, who is on a tour of South America, was greeted in Ciudad Trujillo, capital of the Dominican Republic, by an earthquake. Miss Bettis and her husband, Bernardo Segall, eminent Brazilian pianist, gave their first joint recital in a theatre that had to be completely repaired and renovated after the quake . . . Benjamin Britten will do the score for a new ballet by Agnes de Mille to be presented by the Ballet Theatre next spring. Oliver Smith will again team with Jerome Robbins for a new ballet, *Facsimile,* promised for the fall . . . The Reverend Dom Basil Matthews has been chosen to head the Institute of Caribbean Research recently established at the Katherine Dunham School of the Dance and Theatre. In addition to teaching, Dr. Matthews will be charged with maintenance of the comprehensive collection of volumes on West Indian Culture which the Institute possesses.

Paul Feigay's planned production of the musical, *Come Blow Your Horn,* will have choreography by Michael Kidd . . . George Balanchine and Maria Tallchief spent their honeymoon rehearsing *Ballet Imperial* and *Baiser de la Fee* for the Ballet Russe de Monte Carlo . . . Serge Soudeikine, noted designer, who did the settings for many of the late Michael Fokine's ballets and for the Radio City Music Hall, died last month.

2 NEW 1947 DANCE CALENDARS

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No. 1 . . . 1947 BALLET SCENE DIARY APPOINTMENT CALENDAR. Consists of 12 individual action scenes from: "Graduation Ball"; "Ballet Imperial"; "Giselle"; 2 scenes from "Snow Maiden"; "Swan Lake"; "Graziana"; "Chopin Concerto"; "Fancy Free"; "Rodeo"; "Gala Performance" and "Voices of Spring". All are action shot pictures, depicting full scenery with stars and corps de ballet dancers in action. Pictures can be easily removed for framing. Sheet size 5½ by 7¼. Appointment sheets may be retained. Front cover scene design by Lee Simonson. Back cover . . . full size action picture of Markova and Dolin. Also 12 pages for diary or appointment records, for each day in the year. This beautiful calendar consists of 14 individual pictures suitable for framing and the appointment calendar for every day of the year with calendar of each month at bottom. You will be proud to own it. An ideal Xmas gift. Christmas and New Year's greetings on front cover. Every day of the year appointment sheets, size 7¼ by 8½ . . . 40c each. 25c on orders of 100.

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Scenes from the public square dance which has become a N. Y. attraction.

Top: Ed Durlacher calls the square dances at Riverside Park. Below: Youngsters, as well as oldsters, get into the swing.

MANHATTAN SQUARE DANCE

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Photos: Alex Siodmak

"GRAB your partner, swing her round!" Enthusiastic crowds of New Yorkers, young, old, sophisticated, followed the booming instructions of the caller at the Manhattan Square Dances every Monday night in Riverside Park at 103rd Street and Riverside Drive this past summer.

Square dancing. Not the big apple, samba, or the latest version of the rumba, but the old-fashioned dances and reels that Grandma and Grandpa jigged to, are causing the latest upset of the terpsichorean applecart. Long a favorite at the village Grange, square dancing, under the auspices of the New York Park Department, is making a bid to become the newest dance craze to sweep the city, and the country.

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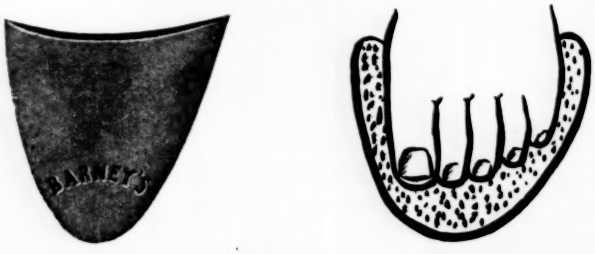

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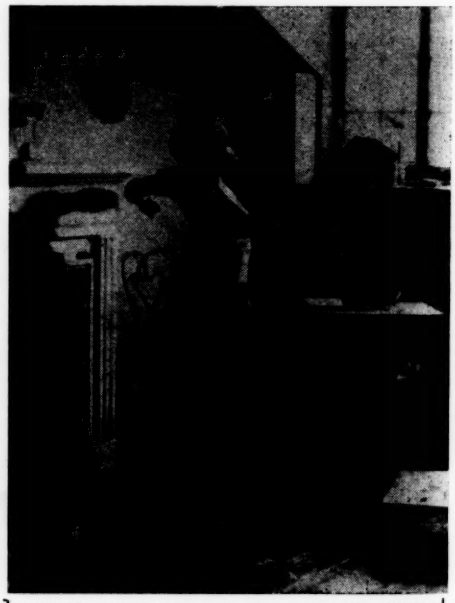
Dance Movies

(continued from page 22)

problem of dimension. The camera can do nothing more than create an illusion of depth, or perspective. But the camera can do something that an audience member in the legitimate theatre cannot do: it can go directly to the source of movement, it can trace a movement from its inception to its fullest expansion. The camera is not rooted to a seat and its eye need not miss the tiniest gesture, the shiver of a muscle, the quiver of a nostril, for if these are important facets of a dance, too distant for the audience member to discern, the camera can swing closer and capture them.

A small collection, most of it fragmentary, of vital cinematic dance is in existence. Thomas Bouchard has done bits of a Hanya Holm ballet and an exciting sequence from a Rosario and Antonio dance. This latter provides an excellent example of the power of the camera to seek out the inception, the generation of movement, for in it we see beads of sweat against a hairline, then the flashing of eyes, the quiver of a nostril, the curl of a lip, a shudder of kinetic generation spreading, as the camera widens its range, throughout a body and finally the moment when dance ceases to be encompassed by the outline of the body and moves into the realms of space. Maya Deren, with imagination and with an awareness of the camera's sheer magic, has done a film of Talley Beatty in which the



Talley Beatty dances in Maya Deren's unusual film, "A study in Choreography for the Camera."

Dwight Godwin

Ruth St. Denis, filmed in her "Nautch" dance.

fantasy of space is realized. Her dancer commences a leap in a room and lands upon a hilltop, moves as he can never move within the confines of a stage but moves as he really moves in his dreams, in his desires, in his imagination. And Dwight Godwin has probably done the finest work of all in combining recording of an artist and a dance with a translation of both into a new medium. His films of Ruth St. Denis in *Radha* and in *Nautch,* of Ted Shawn in *Cosmic Dance of Shiva,* of Alicia Markova and Frederic Franklin in fragments of solos and Bill Skipper in a primitive dance have succeeded to an amazing degree in setting down choreography while capturing the personal magic of the performer and giving a sense of depth, of focal alertness to the screen translation. In *Radha,* for example, he has guided his camera to focus upon the first movement of the dancer, the raising of the eyelids, then to the soft smile which touches the mouth and finally to the breast which rises gently as the figure of a goddess comes to life. Later, during the dance of the *Sense of Touch,* he brings his camera close to the body so that one is almost aware of the texture of skin and one is able to see the tremble of fingertips upon a body.

Ideally, the choreographer should design dances especially for the camera as he already does for television. He need not create for a picture-frame stage nor for an audience which can only move about in its seats. He can be as free with space as Maya Deren, as concerned with almost hidden movements as Bouchard and Godwin. Perhaps he will arrange for a fouette, say, to be photographed from underneath

(*continued on page* 39)

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Fashions in the Dance

"COLD SHOULDER" is what designer Joel calls the novelty stripe taffeta above, but dancer Jackie Cezanne belies it. She likes Lee Claire's black-net-flesh-jersey-gold-nailhead item, upper right, too, and Joel's taffeta and velvet addition to this all-Celanese dance parade, below.

Dance Movies

(*continued from page* 37)

a dancer performing upon a glass floor so that the audience may be aroused not only by the generative power of the whipping leg but also by the breathtaking suspension inherent in a body posed endlessly upon one point. The expressional as well as the purely physical excitement of dance action must be found and projected by a discerning, probing and revealing camera.

Ultimately, we will have dance libraries complete with choreographic records of famous dance works and we will have purely cinematic dance works, dances especially created for the medium of the screen. But I feel that another section, as I have previously indicated, is advisable, and that is a section concerned with the translation of great dance works and their prime interpreters to the screen. A later generation should not judge Ruth St. Denis, Martha Graham, Alexandra Danilova or Charles Weidman on the basis of choreographic records on film, but as Dwight Godwin has done with a few leading dancers and a few of their principal works, they and their major contributions to the art of dancing should be translated to the screen in such a way that dance lovers of a later day can witness for themselves the skill, the radiance and the power of these and other "greats." If we permit the great dancers of our day to retire without a perfect translation of their work to the screen, we are needlessly admitting to the ephemeral state of dance when the promise of permanency is at hand; we are as surely destroying great art as if we tossed Rembrandts into damp cellars. It is to our advantage then, that we recognize the total possibilities of dance and motion picture. It is ridiculous to assert that the union is limited to choreographic recording or that it should be based upon creations especially devised for the medium or that it should limit itself to translating stage dance to the screen. All of these aspects of cinematic dance are valid and all should be exploited to the fullest. Dance is broad in scope and the motion picture is wide in its range; the two may certainly meet on more than one premise for more than one function, and meet to the advantage of both.

Jack Stanly, Jane Deering photographed in action

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"Fancy Free," as produced in London by the Ballet Theatre. In the usual order: John Kriza, Paula Lloyd, Donald Saddler, Jerome Robbins, Shirley Eckl, Muriel Bentley and Michael Kidd.

Dance REVIEWS

[*Mary Clarke, Dance's British correspondent, summarizes the over-all program and reception of Ballet Theatre in London in this report. Ed. Note.*]

BALLET THEATRE'S first visit to England, during July and August at the Royal Opera House, Covent Garden, was—to pack all our impressions into a single word— a joy.

From the moment the company reached London they entered right into the dance life of the capital. They were in time to attend the last night of the long Sadler's Wells season and see the full-length production of the *Sleeping Beauty*. They went to Ballet Rambert's first night and saw a lively new Gore ballet, *Mr. Punch,* as well as the original version of Tudor's *Gala Performance*. They saw Serge Lifar's New Monte Carlo Ballet and they all invaded Mr. Beaumont's bookshop and stayed talking sometimes two hours at a stretch. They went to parties organized by every conceivable ballet organization in London. But above and before all these things, they *worked*.

Rehearsals right through the season were gruelling; with a large number of new dancers in the company, a repertory of eighteen ballets and five pas de deux to prepare, a new musical director, and a new audience to win over, there wasn't much rest for anybody.

The first night found the Opera House packed and the audience expectant. *Les Sylphides* opened the program in traditional manner and as danced by Alonso, Kaye, Fallis and Eglevsky, established the company as inheritors of a great tradition.

Fancy Free followed, conducted by Bernstein himself, and repeating in London the smash hit of its New York premiere. The audience doted on it; they applauded the Oliver Smith set when the curtain rose, they cheered the sailors' solos and at the end they gave an ovation to Muriel Bentley, Paula Lloyd and Shirley Eckl as well as raising the roof for Robbins, Kriza and Kidd.

The technical perfection of Nora Kaye and Andre Eglevsky in *Black Swan* exceeded anything of the kind seen here for years, but *Bluebeard,* for all its fun and beauty, wasn't popular. It was taken rather slowly and, lacking Dolin's masterful personality, seemed very long.

The press next morning had obviously enjoyed itself: the Times heralded "a distinctively American art," the Manchester Guardian called *Fancy Free* "a ballet to be seen" and decided it had "bridged the gap between the Maryinsky and the chromium-plated Hollywood," while other headlines were "U.S. Ballet Captures Covent Garden" and "The Dancers are Alive —and Love It."

The only question was could they keep it up? Ballet Theatre replied by going one better. On the second night they repeated *Les Sylphides* with a different cast, gave us our first *Pillar of Fire,* the enchanting Oboukoff-Minkus pas de deux for Alonso and Kriza, and *Helen of Troy. Pillar of Fire* has had such publicity over here that Antony Tudor, fearful of its not fulfilling expectations, swore the whole company to silence about it until after the premiere. He need not have worried, for it was at once accepted as a great dramatic ballet revealing Nora Kaye as a dramatic actress without peer and, in its emotional impact, as moving as any ballet we have seen. The Times, curiously, panned it, but almost all other critics were unanimously impressed.

Helen of Troy was about ten times as popular as *Bluebeard,* and set the critics off to long dissertations about America's genius for translating opera-bouffe into ballet. Everyone else thought it a pretty weak ballet, but the company gave it such a superb performance that one couldn't help being amused. Diana Adams had a big success as the lovely Helen, Eglevsky did Paris with his own special brand of nonchalant perfection and Jerome Robbins walked away with every scene as the 100% American Hermes. Fernando Alonso's *Faune* take-off brought the house down—having twice the point here after Lifar's recent debacle in the part.

After these two programs the bulk of the audience was truly ensnared although, as the public became more enthusiastic, the press became more critical—partly through a self-conscious determination not to be swept off its feet, partly because most ballets weren't performed up to standard until about their third presentation. And most of Ballet Theatre's repertoire *needs* perfect performance.

Petrouchka was the first disappointment; a carefully methodical but lifeless production that gave little hint of what a great ballet this is. But *Interplay* more than compensated with its subtle, lively interweaving of blues and classicism. Jerome Robbins and Zachary Solov shared the solo, while John Kriza and Melissa Hayden were ideally matched in the pas de deux.

Nora Kaye and Melissa Hayden in a scene from the London production of "Pillar of Fire."

Gala Performance inevitably was compared with the original version in the Rambert repertoire and here Ballet Theatre came off worst: their version is bigger and technically better danced, but in the larger theatre the humour tends to be exaggerated in both dancing and decor while Rambert's version retails subtlety and charm.

Giselle was another disappointment; the first performance was marred by a hopelessly erratic orchestra but as the season progressed the orchestra improved and the performance with it. Both Alonso and Eglevsky won praise for their dancing, particularly the extenuated pas de deux of the second act, but the production was found wanting in period atmosphere and the company's mime didn't seem too strong.

Neither *Romeo and Juliet* nor *Apollo* could be called really popular successes but each won devoted admiration from "ballet people." The sheer visual beauty of Berman's designs and the lucid composition of *Romeo* won over all except the musical purists who quibbled about the Delius music. Kaye's Juliet, Laing's Romeo and Tudor's Tybalt were recognized as rare performances.

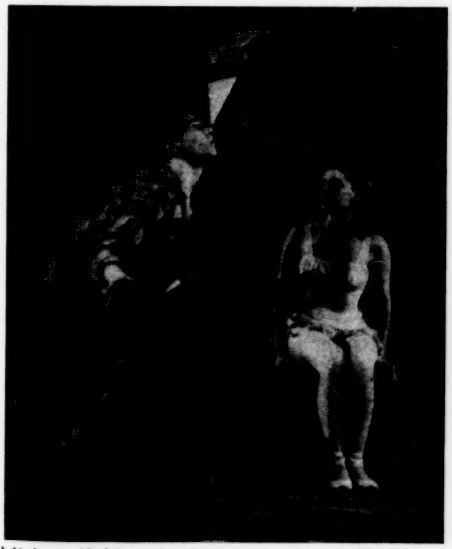
Apollo renewed our acquaintance with Balanchine's choreography in all its geometrical and unemotional beauty and the only plaint we could raise was why not retain the Bauchant designs?

Towards the end of the season Michael Kidd's *On Stage* made a tremendous hit, receiving glowing notices. The sentiment was a bit too sickly and obvious for some of us, but there was no doubt about the way the company put it over. Alicia Alonso was most appealing in what is even here called "the Janet Reed part," Kaye and Kriza did some fine dancing (we loved the way Kriza despatched four sentinels with one pirouette), and Michael Kidd's stagehand received the inevitable epithet "Chaplinesque."

Graziana, despite beautiful performance, didn't come off as a good ballet chiefly because John Taras has chosen the hardest approach for a choreographer where every immaturity shows. But it abounded in moments of exquisite beauty and we have hope for its choreographer's future.

The pas de deux were all immensely popular as the English audience has an insatiable appetite for pure classical dancing, particularly of the quality provided by Ballet Theatre's quartet.

In other ballets it is impossible to list all the dancers who impressed us and gave us pleasure but I can't resist saying how we admired Eglevsky; how we rejoiced in the so different talents



Michael Kidd and Alicia Alonso in Ballet Theatre's recent London presentation of "On Stage."

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of Kaye and Alonso; how we welcomed home Tudor and Laing; and discovered Diana Adams and Melissa Hayden; and loved Johnny Kriza; and laughed at Muriel Bentley, Lucia Chase and Jerome Robbins. Or how we envied and marvelled at the nylon tights!

Perhaps the overwhelming impression of the whole season, however, was of tremendous vitality and happiness on the part of the dancers; a verve and brilliance that came flooding out over the footlights, exhilarating everyone. Yet behind it was a serious critical attitude and a burning desire to improve weaknesses and listen to advice. This outlook is so refreshingly rare that, combined with Ballet Theatre's youth and vitality, it should enable the company to progress continually.

For ourselves, the prospect of continued existence without *Fancy Free* is at the moment so bleak that we should like one of our companies to acquire it as a return compliment for Ashton's *Les Patineurs* which Ballet Theatre hope to bring home with them —but only if we could have *Fancy Free's* present cast as well!

Quite simply, as people, as artistes, and as a company, London *loved* Ballet Theatre.

MARY CLARKE

Markova and Dolin

Over 25,000 New York balletomanes turned up to get a bird's eye-view of Alicia Markova, Anton Dolin and an ensemble of dancers who appeared with them at Lewisohn Stadium on July 29 and 30. If the customers chose to sit closer than the stone steps at the rear of the stadium they got a crick in the neck and a peek at the dancers from the waist up for their money. But they must have seen what they wanted because they applauded strenuously, particularly when any step was done more than twice—especially entrechats, even badly done "entrechat un." This willingness to be impressed and lack of discrimination on the part of the audience is not an indictment of the dancers. It does explain why dance companies need not exert themselves in putting on programs at the stadium.

Both evenings were Alicia Markova's. Her special qualities of ease and delicacy were never more pronounced. It is difficult to project any

definite personality to an audience blocks and blocks away, and when so elusive a trait as fragility is clearly remarked in a setting like the stadium, the artist's triumph is a notable one.

The programs started with a suite of dances to Chopin music, all but one from Fokine's *Les Sylphides*. There was a flatness about the proceedings that brought home the importance of a full corps to create the romantic atmosphere of *Sylphides*. The most successful dance of the suite, in fact of both evenings, was the Fokine waltz pas de deux danced by Markova and Dolin. Mr. Dolin's partnering, plus Markova's innate lightness, gave it the unearthly mood it seeks—though we wish the dancers had not changed the customary finish to a final pirouette for a last picture on stage. The pirouette *endehors*, with its necessary preparation, is out of place in Fokine's *Sylphides*.

The opening Nocturne danced by Rosella Hightower, Ana Ricarda, Edith Allard, Lillian Oka and Yura Skibine was more effective than most of the solos which were danced in tempi and styles that were off-key.

The one complete ballet of the evening was Dolin's ever-charming *Pas de Quatre*, an excellent choice for a large theatre, as the distance blurred some of the too sharp edges and helped create a feeling that a series of lithographs was coming to life. Again Markova, as Taglioni, with a full appreciation of style and period dominated the piece. The other ballerinas of the famous quartet were Rosella Hightower, Albia Kavan and Ana Ricarda.

The rest of the two programs consisted of numbers from *The Nutcracker* and various solos and pas de deux designed to exploit the abilities of the several dancers. The dance that came nearest to stopping the show was the *Trepak*, danced by Rex Cooper with a neat command of all the tricks that make Russian dances exciting.

Dolin repeated the *Vestris Solo* that Celli arranged for him last year. It is based on the well-known lithograph in which the 18th century dancer is posed in *grande quatrième effacée* and Dolin's line in this position was excellent.

The Celli-arranged *Tritsch-Tratsch Polka*, danced to the hilt by Edith Allard, Lillian Oka and Jack Gansert proved very popular. Although ar-

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ranged to show the virtuosity of the boy, the girls managed to display their neat techniques and lovely *ballon* in the few bits that came their way.

For sheer physical skill Rosella Hightower has few rivals, but she has always had more than that, and those who have seen her on tour the last year know how magnificent she can be. Perhaps she did not know exactly how

Ana Ricarda, in a pose from "Pas Espagnol," inspired by an 1840 lithograph of Fanny Elssler.

to adjust herself to the problem of stadium spaces, for little more than extraordinary technical ability came across. The most dazzling display was in the *Black Swan* pas de deux, danced in an inexplicable red tutu with Skibine. The latter is improving steadily since his release from the army. His style is elegant, though he needs more strength.

Ana Ricarda was effective in several Spanish dances, the best being a lovely *Serenata* to music by Malats.

ANN BARZEL

Televised Concert

Two generalizations can be made from Dumont Television's first modern dance program on July 31, and both of them are negative. First, television has much (yes, even more than the cinema) to learn about filming dance movement. Second, despite its lofty artistic tenets, Dumont showed no discrimination whatsoever in its choice of talent for the initial experiment.

The soloist, Josephine Booth, was an amateur—and not a particularly well trained one. This is unusual nowadays when adequate technical grounding is the rule, rather than the exception.

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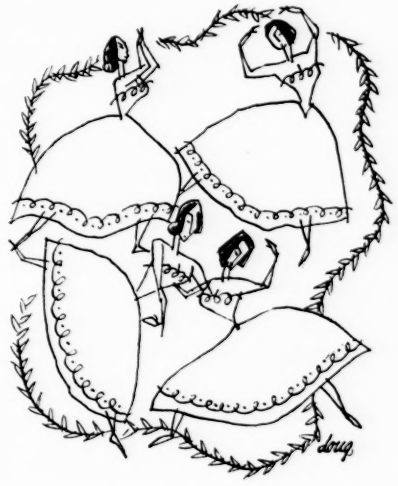
The fascinating part of viewing a television broadcast in the studio is that one can watch the actual performance and at the same time see how it is coming through on the screen. The difference is sometimes amazing. For example, the dancer may be performing a fairly large movement in which all the extremities are taking part, and yet the camera may catch her just from the waist up or even from the neck up. Often the feet are cut off. The problem this poses is immediately apparent. Most dances are created for the theatrical stage. The focus is for a fixed audience to whom the artist's entire body is at all times visible (unless she wishes to conceal it with props). In television either the camera technique will have to be adjusted to give this type of fixed focus (and this may not be possible or even advisable), or better still, dances will have to be composed especially for television.

In handling a secondary aspect like costuming, television can learn from motion pictures. There must be a contrast in value between costume and background and costume and floor, for the latter figures prominently in overhead shots.



Of course, the assimilation of these various factors is far more complicated than a layman's eye-view would indicate. It requires imagination and patience on the part of dancers, cameramen, and technicians, and it also demands a huge amount of rehearsal time. But the end results would more than justify the initial groundwork—and would certainly prove more inspiring than Dumont's first effort.

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Hootchy-Kootchy

(*continued from page* 15)

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With the development of the American burlesque show in the '90's, managers made the Hootchy-Kootchy the come-on attraction, the just-before-closing act which the all-male audience welcomed with hoots, catcalls and applause. The most famous exponent of the number at this time was Millie de Leon. She appeared in a ruffled dress, a picture hat and an umbrella which she discarded for negligee dress. She was the first lady to throw her garter to the audience.

Though new then to the United States in 1893, the hootch was already as old as tribal history. For, according to the anthropologists, primitive races made rhythmic and spasmodic motion of various parts of the body a feature of their religious ceremony and ritual. Malay women moved their hands convulsively. South Australians made the muscles of their thighs quiver, and certain Indian tribes, oddly enough, exercised the larynx.

The purpose of these various demonstrations was primarily spiritual, an elemental effort to further a tribal purpose. The abdominal dance, for instance, strove to inspire fertility and stimulate birth. With the passing of the centuries, however, and under the modern title of Hootchy-Kootchy or danse du ventre, the ceremony degenerated into an esoteric performance. As such, it ranged from the genuinely artistic to the gross, created a momentary climactic effect in a Diaghileff ballet or served as a routine entertainment in a rajah's palace.

Little Egypt's dance was frankly sensual and extremely simple. She stood on one spot and while keeping her legs and feet almost stationary, rotated her torso forwards, backwards and up and down until she almost dusted the floor with her belly. Sometimes she brought the number to a climax by balancing a pair of candelabra on her head. That was all.

In the many years that have intervened since this dance was first introduced many of its shocking movements have been incorporated into current dance routines. These are called the bumps, a quick thrust forward of the abdomen, the grind, a rotating motion of the hips, and the muscle kick. As such, audiences accept them casually as the hackneyed conventions of most revue, motion picture and musical dance routines.

An extraordinary deviation from the original number came with Norman Bel Geddes' production *Arabesque* in 1925, in which a group of five Arab boys known as "hand" dancers did a male danse du ventre.

In the current Broadway revivals, the number had varying importance. In *Show Boat* it forms an integral part

of the moving story as told originally by Edna Ferber and developed by Oscar Hammerstein II and Jerome Kern. The number is presented by Jeanne Reeves. As befits the current fashion, she has changed the dance to intensify its sensationalism. Discarding harem pantaloons, chemise and veil, she limits her costume to a bejewelled G-string and brassiere.

In *Are You With It?* the number is presented in the tent show manner popular in the '90's with the dancer, Diane Adrian, displaying herself before the crowd while the barker describes her charms. In *Carousel* the setting is a New England carnival in the early 1900's, with Diane Keith, Susan Svetlik and Beth Nichols luring the masculine customers into the Kootchy-tent. In Orson Welles's colorful production of *Around the World,* the dance served as local color showing the principal characters as participants in a harem entertainment.

Judged by its history, the Hootchy-Kootchy links up primitive man and modern man, for though their dances may differ widely their basic elements remain the same.

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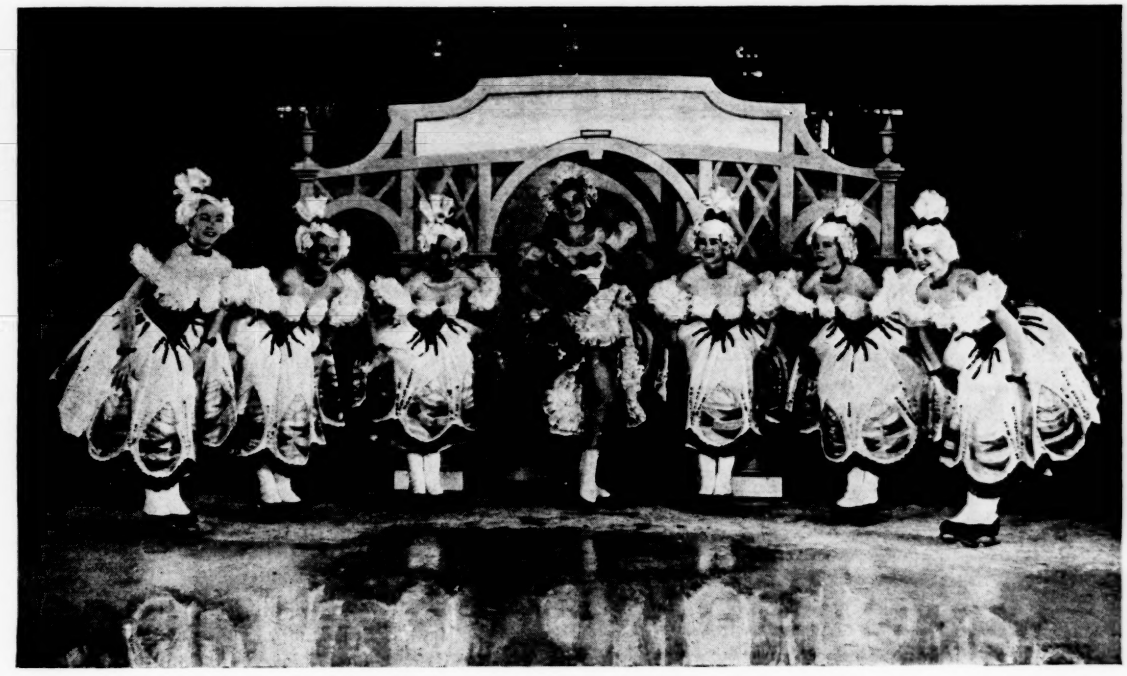

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Toumanova

(continued from page 21)

downstairs, and tuxedos in the balcony, and no visiting backstage—*ever*. In the chorus are 150 girls, each dreaming of becoming a great ballerina. But all they can hope for is to go from one line to another, year after year; no solos, no sudden stardom, till at last, if at all, the directors believe they are ready.

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"No Phantom?" you interrupt, and she shakes her head laughingly. "Ballet is the most glamorous and the most unglamorous of all professions," she marvels. "The Paris ballerina rehearses from early morning till six at night—she is drenched with sweat and she feels like a chicken that has been dragged in the dust—and the shower feels good, so good! Then, two and a half hours later, she floats through the curtains and the people out front whisper among themselves, 'This is the most beautiful creature in the whole world!'"

But at the mention of *Days of Glory,* her maiden film, the sparkle fades and her face clouds.

"That picture was very restrained, very cold," she sighs, "—and I am very warm! For the first half I was not happy. The director (Jacques Tourneur) would say, 'Do this' and "Do that,' and I would try, but it was like taking me by the neck and putting me out there. And my neck, which is always moving when I am dancing, felt stiff and looked stiff on the screen.

"I am a spontaneous person, and I can be very funny, but all those people seemed to expect me to be very serious. Then, in the last half of the picture, I began to do what I felt was right, and from then on it went better, because this was my theatre and I had found it again.

"It was a good experiment, but it is past now, and I have to forget it. Next time it will be like starting all over, but I hope I will have a director who is not only more emotional himself, but has a better understanding of the Russian temperament."

Not only did she disappoint many by not dancing in the film, but she thinks now that moviegoers possibly even felt cheated by the character she portrayed—that of a glamorous danseuse who "gave up everything" to join a Russian guerrilla force during the war. "Americans cannot believe that women fight like that, with arms, for their country," she said, and smiled. "Here, when they fight, they only step on the toes and pull the hair, no?

"I am sure" — ruefully — "they thought I was a very big fake."

But in a moment she had brightened and was chattering ingenuously about, of all things, poker. "I won twenty-four dollars the other night from Casey and Balanchine, and it was my fifth time, only, to play. I bluffed; and then, later on, I raised them and raised them and raised them, and they thought I was still bluffing, but I wasn't, and I won!"

Ballet must be good training for a poker face, too.

Who's Who

ROBERT W. DANA writes "Tips on Tables" for the *New York World-Telegram.*

RHODA LECOQ is a free-lance writer whose work has appeared in *Cosmopolitan* and *Redbook.*

GERDA PETERICH, former staff photographer for *Dance,* is now guest lecturer on commercial and illustrative photography at Ohio University.

BERNARD SOBEL is the author of *Burleycue* and *The Theatre Handbook.*

WALTER TERRY is dance critic for the *New York Herald Tribune* and a contributing editor of *Dance.*

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Footnotes

Lifar, Lynn Fontanne and Lewisohn Stadium

It is rumored that Serge Lifar, Solange Schwartz and many other French dancers, some of whom are known to have collaborated actively with the Germans during the occupation, or to have been backed by collaborationists, are to be presented in a fancy season of ballet at the Met—perhaps next spring . . . It seems that the war was no concern of the dancers in the Paris Opera Ballet, and, apparently, there was no dissenting voice, not one dancer who voiced his disapproval of the conqueror. There were writers, musicians, painters who went into exile, or worked with the underground movement. Where were the French dancers? Is expediency an exoneration? Undoubtedly it will be for the many Americans who will probably flock to see the chic foreigners. Of course, when we mention the fact that there are dozens of talented American dancers who will never be given the chance to dance at the Met, we are being chauvinistic and impractical.

You-can-always-push-dancers-around-department: There was that final rehearsal at the Lewisohn Stadium for the Markova-Dolin Ensemble. The men in the orchestra decided that the usual orchestra pit would become too sunny later in the morning, so they had their chairs placed on the shaded stage and proceeded to play through the music of the entire program. Perhaps it was to their benefit to rehearse Chopin and Tschaikowsky, but of what help was it to the dancers who sat in the sun and listened? The ballet had to perform that night to an orchestral accompaniment with which they had never actually rehearsed and on a stage on which they had not tried their dances. The audience paid primarily to see dancers, and if the presentation was lacking in any respect, they would be criticized—but the musicians, as usual, got their way.

Dancers are so delighted when someone gives them a chance to dance that they will stand for almost any abuse. It is a standard tactic in ballet companies that when a dancer comes to the management for a salary raise he is flattered and cajoled by being told that if he learns such and such a role, he will soon be given a chance to dance it. The dancer goes off happily and the raise is relegated to the background . . . Or there is the current tale of the corps de ballet in a Broadway show that was afraid to ask for promised compensation for some extra work because each girl thought it would jeopardize her hoped-for chance at replacing the leading dancer who was leaving. Don't censure the kids. It is right that dancing comes first to these people. Blame managements that know it and are not loath to take advantage.

Our favorite capsule comment on the ballet is from "Oh Mistress Mine," delivered by Lynn Fontanne: "Oh, my dear, you don't want to see that again—all those great swans chasing that absurd young man!"

ANN BARZEL

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